

BLACK+WHITE PHOTOGRAPHY

COOL, CREATIVE AND CONTEMPORARY





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EDITOR'S LETTER



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

Being in a room for a whole day with some of the top photography people in Britain along with photographic prints from all over the world is a pretty amazing experience. So it was on the day we judged the Black+White Photographer of the Year 2015 at Leica's headquarters in Mayfair. There was Shoair Mavlian from Tate Modern, Graham Brandon from the V&A, Robin Bell, printer extraordinaire, Trevor Crone, superb black & white photographer, Clayton Bastiani, previous winner, our own Eddie Ephraums, and myself. Between us, we must cover quite a lot of photographic ground.

The discussions that ensued were fascinating. None of the judges are shy when it comes to giving their opinions but there was an atmosphere of mutual respect, and firm conviction. What gave us the most pleasure was

to be able to handle prints – something that, we all agreed, is fast becoming a rarity.

It was generally thought that the shortlisted entries were of a high and consistent standard which made the job of choosing just one winner and runners-up in each category a difficult – if not impossible – job. But a job that had to be done. Arguments were put forward, as were counter arguments. Changes of heart were not uncommon and each time reflection was needed to clarify thoughts and make judgements clearer. Finally, as the day drew to a close, the voting began – we each had to be clear in our minds which images we felt were worthy winners.

As we left – with promises of keeping in touch and calls of 'see you next year' – we each commented on the outcome and there was a sense of pleasure and satisfaction that we had done our very best to choose the very best. We hope you

facebook.com/blackandwhitephotog follow us on Twitter @BWPMag

PINBOARD

© Josh Alliston



THROUGH THE EYES OF B+W

B+W's web marketing executive and social media guru Josh Alliston recently showed us this picture he took during a roller derby event – one of his passions outside of the magazine. Taken on his iPhone 5s and put through the app Snapseed, the picture is of London Roller Girls during their warm-up session to Portland's Rose City Rollers. Thank you Josh for your fantastic picture and all that you do for the magazine.

zombiejosh

© Lewis Bush



© Anna Bonita Evans



SHARP DRESSED MAN

Definitely the most dapper panellist at the recent Black+White Photographer of the Year judging day, B+W's long-time friend and contributor Trevor Crone impressed us all with his super smart three-piece-suit, pocket watch and flat cap to match. A true gentleman dressed

in his best garb, Trevor brought a sense of old school gentility to the day...A huge thank you to all seven judges who took part in the 2015 competition.

Trevor Crone

A VIEW FROM THE MUSEUM

Photographer, writer, lecturer and B+W contributor Lewis Bush took this picture with a Rolleiflex camera in the British Museum. The bust apparently inspired Percy Bysshe Shelley to write Ozymandias – a sonnet about human mortality, the endurance of nature and passing of time. The picture is part of Lewis' new project focused on historical remnants found in London.

@LewisKayBush lewis_bush

ISSUE 184 WINTER 2015

©Dennis Ramos

BLACK+WHITE
PHOTOGRAPHY



COVER IMAGE

This month's cover image is by Dennis Ramos – see page 37.

GET IN TOUCH

Tel 01273 477374

facebook.com/

blackandwhitephotog

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EDITOR

Elizabeth Roberts

elizabethr@thegmcgroup.com

DEPUTY EDITOR

Mark Bentley

markbe@thegmcgroup.com

ASSISTANT EDITOR

Anna Bonita Evans

anna.evans@thegmcgroup.com

**FOR FULL
DETAILS OF
HOW TO GET
PUBLISHED IN
BLACK+WHITE
PHOTOGRAPHY
TURN TO
PAGE 70.**

**NEXT MONTH'S
ISSUE IS OUT ON
24 DECEMBER**

© Robyn Hasty

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© Davide Monteleone – Fondation Carmignac.

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© Alex Schneiderman

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© Lee Friedlander

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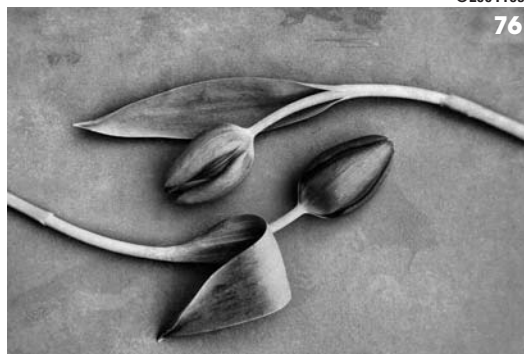
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HIGH CONTRAST

London Art Fair will host a Photography Focus Day on 20 January. The special day will feature artist talks, guided tours and panel discussions. Catch London Art Fair at the Business Design Centre from 20-24 January. londonartfair.co.uk

Black & white photographer Matt Black is the recipient of the 2015 W Eugene Smith Memorial Award. Black's work focuses on poverty, migration and farming in America and Mexico. He is a Magnum Photos Nominee.

mattblack.com

Entries are flying in for a film and photography contest using drones. The Dronefest competition culminates in a one night festival that will show drone films and photographs at the SkyTech 2016 Drone Expo in London on 27 January. Deadline for entries: 13 December.

dronefestival.co.uk

The Photography Show will return to the NEC in Birmingham from 19 to 22 March next year. New feature areas include a wedding and portrait stage, a conference programme on turning professional and a larger mobile photography area.

photographyshow.com

The Marrakech Museum for Photography and Visual Arts in Morocco has been awarded the Best Emerging Culture Destination Africa prize by the Leading Culture Destination Awards 2015. Tate Modern in London won the award for best exhibition and programming.

mmpva.org

Pictures by four photographers have been shortlisted for the prestigious Taylor Wessing Photographic Portrait Prize 2015. The photographers are Anoush Abrar, Ivor Prickett, David Stewart and Peter Zelewski. An exhibition of selected pictures from the competition, plus new work by Pieter Hugo, runs at the National Portrait Gallery in London until 21 February.

npg.org.uk



The picture was bought in a junk shop for \$2. With a detail from the picture showing Billy the Kid on the the left.

SPOT THE OUTLAW

A 19th century photograph of a group of people playing croquet has been discovered to feature the legendary outlaw Billy the Kid.

The 4x5in tintype shows Billy the Kid plus several members of his gang, the Regulators, playing croquet with friends and family in the summer of 1878. The picture was bought for \$2 at a junk shop but has now been valued by Kagin's in San Francisco at \$5m.

Kagin's senior numismatist David McCarthy said: 'A team of experts had to be assembled to

address each and every detail in the photo to ensure that nothing was out of place. After more than a year of methodical study, including my own inspection of the site, there is now overwhelming evidence of the image's authenticity.'

Billy the Kid is believed to have killed at least eight people before he was tracked down and shot by sheriff Pat Garrett. The only other known photograph of the outlaw was bought for \$2.3m in 2010.

© Matthew Finn



Untitled by Matthew Finn, from the series Mother (1987-present)

THREE ON SHOW

Pictures by three up and coming black & white photographers are on display at Jerwood Space London until 13 December. The pictures are by Matthew Finn, Joanna Piotrowska and Tereza Zelenkova, who are supported by the Jerwood/Photoworks Awards which promote talented artists. The exhibition moves to the Impressions Gallery in Bradford from 5 January to 19 March next year.

DESIGNED FOR PROS



Leica have unveiled a new mirrorless system camera. Designed for professional photographers, the Leica SL is a 24Mp camera with a full-frame CMOS sensor and Maestro II series processor. It offers shutter speeds from 30 minutes to 1/8000sec and shoots video in 4K.

A new electronic viewfinder boasts resolution of 4.4 million pixels with a magnification that makers say is reminiscent of medium format cameras.

The glass covering the back panel display has an anti-reflex coating and is extremely scratch-resistant. Body components are machined from solid aluminium. **Price £5,050 (body only).**

STEPPING OUT



Stepping Stones by Steve Gosling.

Landscape and travel photographer Steve Gosling shows 30 B&W and colour pictures at the Friends Gallery in the Theatre by the Lake in Keswick, Cumbria, from 28 November to 20 January.

The exhibition is sponsored and supported by Olympus UK, Lee Filters and Permajet Papers and entry is free. Steve will give a talk about his work at the Circle Gallery at the theatre at 10am on 5 December. Tickets £4.

ARCHIVE ONLINE

Thousands of pictures from a disability archive can now be seen online.

The pictures from the Queen Elizabeth Foundation for Disabled People (QEF) show people with disabilities training for work and independent living. They also show how the Queen Mother supported them and played a role in changing attitudes in society.

The pictures are available for researchers, historians, campaigners and other charities.

► qef.org.uk



Queen Elizabeth's Training College 1982 – Domestic Appliances Servicing.



The Strongest Bond by Tom Way.

INSPIRING WONDER

This lovely black & white picture by Tom Way was among the winners of the Zoological Society of London's annual wildlife photo competition.

The society, which runs London Zoo and Whipsnade Zoo, designed the competition to inspire wonder in the animal kingdom. Judges included television presenter Kate Humble and renowned ornithologist Bill Oddie.

The competition opens again in January 2016.

FIXATION JOINS WEX

Wex Photographic have announced the acquisition of Fixation, which supplies photo equipment and repair and rental services to professional photographers.

Fixation is an authorised repairer for Canon and Nikon cameras and lenses. It also sells and rents top end camera equipment to photographers, particularly freelancers and major press agencies.

► fixationuk.com

CELEBRATING JO SPENCE

Key works by important British photographer Jo Spence are showcased at Tate Britain until autumn 2016.

Spence (1934-92) was interested in socialism and feminism and often mixed personal, political and autobiographical ideas in her work.

The exhibition, part of the BP Spotlights series, includes Spence's documentary pictures, her collaborative work with the Hackney Flashers and photographs reflecting her experience with breast cancer.



Crisis Project / Picture of Health? (Property of Jo Spence?) 1982.

SONY'S BEST COMPACT



Sony have released a new camera promising the highest picture quality of any Sony compact camera ever made. The Sony DSC-RX1R II has a 42.4Mp full-frame sensor and Zeiss Sonnar 35mm f/2 lens. The new model features a 30% improvement in AF response speed compared to the original RX1.

► Price £2,600.

LOST IN THE CITY

Nicholas Sack

Hoxton Mini Press

Hardback, £12.95

The eighth title in Hoxton Mini Press' photography book series, *Lost in the City* is Nicholas Sack's unnerving B&W images of office workers walking the streets of inner city London. Haunting and thought provoking in equal measure, the pictures show disengaged individuals set against the imposing architecture of the capital. Swept up in the monotony of metropolis life, the workers appear estranged and anonymous – something Ian Sinclair points out in his foreword as 'urban otherness'. Many images have clean-cut guillotine shadows falling across the scene, making them akin to stills from Alfred Hitchcock's films *Vertigo* or *Rear Window*. The only let down to *Lost in the City* is the printing: the majority of the photographs have strong colour casts, which is a great shame as every other element of the book is a success.

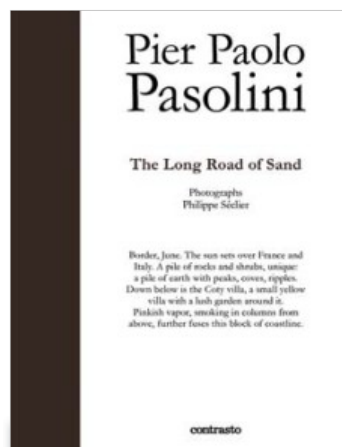
Anna Bonita Evans

PIER PAOLO PASOLINI:
THE LONG ROAD
OF SAND

Photographs by Philippe Séclier

Contrasto

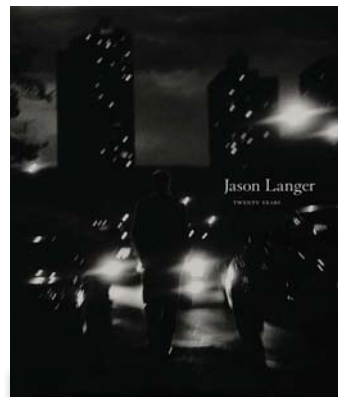
Hardback, £16.95



In the summer of 1959 seminal film director and writer Pier Paolo Pasolini drove along the Italian coastline documenting in a diary his experiences as he went. In 2001 photographer Philippe Séclier followed in the late author's footsteps, taking pictures of the towns, hotels and attractions Pasolini had visited some 40 years or so before. All shot in B&W, the photographs (set alongside Pasolini's original typescript) show some places abandoned, others modernised and a few unchanged.

A joining together of writing, photography and ideas relating to the passing of time, this is a book that needs time spent on it but the rewards are there for those who persevere.

Anna Bonita Evans



TWENTY YEARS

Jason Langer

Radius Books

Hardback, £46

Having had work published in the likes of the *New Yorker*, *Vanity Fair* and *Life* magazines, Jason Langer is best known for his images of contemporary urban life which he depicts in a vintage style. Here we see a collection of work spanning his 20-year career, and what a diverse mixture of images they are. Previously unpublished street images, surrealist experiments and his lesser-known figure studies are all included here. Despite the variation of subject matter, each body of work is in keeping with Langer's dark, romantic and mysterious style. Seeking out the oddities and curiosities of his subjects, Langer offers up more questions than answers, allowing the viewer to create a narrative and finish the story on their own.

Anna Bonita Evans

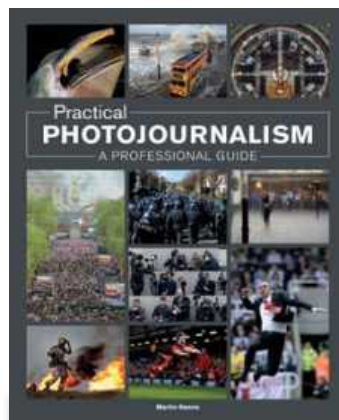
PRACTICAL
PHOTOJOURNALISM:
A PROFESSIONAL
GUIDE

Martin Keene

Ammonite Press

Paperback with flaps, £19.99

Covering an astonishing gamut of knowledge areas from camera technique to first steps in setting out on a career, this comprehensive book is an ideal introduction for anyone thinking about taking up photojournalism. Martin Keene is a staff photographer at the



Press Association, with many years' experience in the field and a sound knowledge of what it takes to be a professional.

Elizabeth Roberts

MASTERING BLACK & WHITE PHOTOGRAPHY

John Walmsley

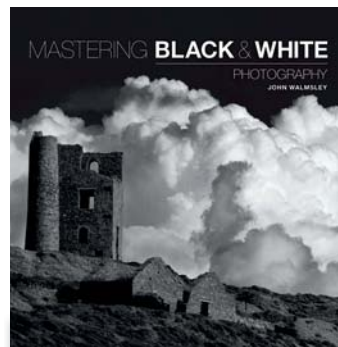
Ammonite Press

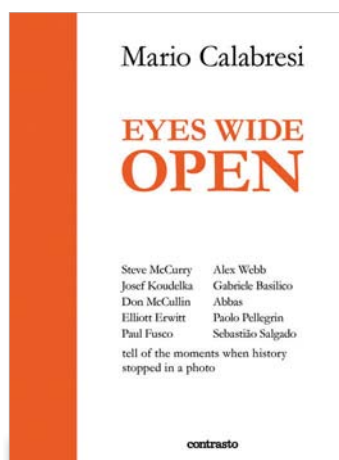
Paperback with flaps, £19.99

In the introduction the author writes that: 'The aim of this book is to help you see the world in black & white' – and it does this by taking you through all the fundamentals of technique from camera and lens choice to

exposure and composition – all the time with black & white in mind. As with other titles in the series, this is a fantastic introduction to the subject and a really good refresher for those who could do with a little brushing up on technique and a boost of inspiration.

Elizabeth Roberts





EYES WIDE OPEN

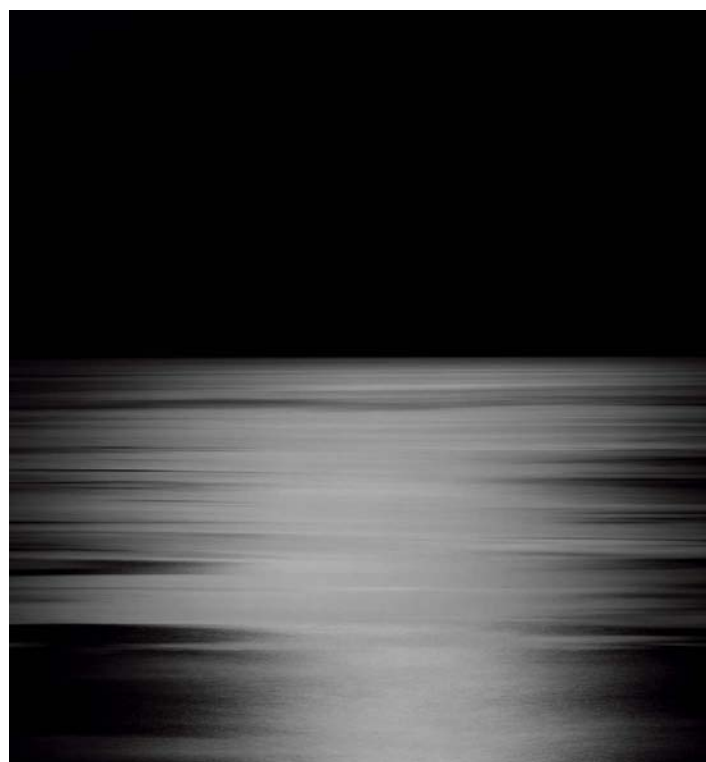
Mario Calabresi

▣ **Constrasto**

▣ **Hardback, £16.95**

Over the last five years Mario Calabresi, editor and journalist for daily Italian newspaper *La Stampa*, has compiled a collection of short interviews with 10 of the world's most seminal photojournalists. Asking each photographer to reveal the stories behind those historic moments they caught on camera, Calabresi highlights how images have the potential to open the public's eye to what is going on in the world that might otherwise have been overlooked. Calabresi talks to Sebastião Salgado about his arresting pictures of the 1984 drought in Sahel, Elliott Erwitt on what went on behind his moving images of President John Kennedy's funeral in 1963 and Don McCullin about his poignant photographs of the Vietnam War – to name just a few examples. A sobering but fascinating book, once you've picked *Eyes Wide Open* up it'll be hard to put it down.

Anna Bonita Evans



SEASCAPES

Hiroshi Sugimoto

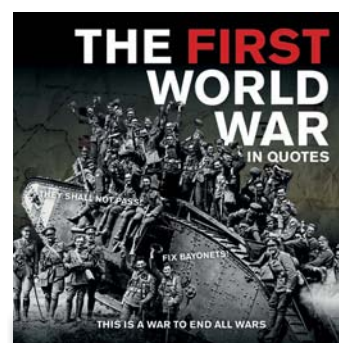
▣ **Damiani**

▣ **Hardback, €60**

Starkly beautiful, Hiroshi Sugimoto's *Seascapes* pictures are just as contemporary, fascinating and intelligent now as they were when the photographer began the series in the 1980s. Travelling to remote areas of the world to photograph the sea, Sugimoto used a 10x8 large format camera and long exposures – some that are up to three hours in length. The results are a set of impressive, abstract and meditative pictures that retain the Japanese photographer's signature quiet and precise style. They possess his self-proclaimed 'profound, all embracing gentleness.'

A reprint of the 2010 book, this expanded volume includes the complete collection of more than 200 images – some of which have never been reproduced before. The original photographs are vast in size and expertly printed, with a hypnotic power that has an exorable pull on the viewer. With the pictures being transferred from the walls of an exhibition to the pages of a book, there's no denying some of their power has been lost – not only in their smaller size but also, sadly, in the quality of the printing. Despite this, *Seascapes* still lingers with you until you feel yourself there in the calming scene presented. Contemporary photography at its best, this is a book all photographers should own.

Anna Bonita Evans



THE FIRST WORLD WAR IN QUOTES

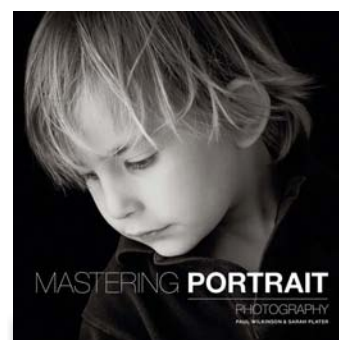
▣ **Ammonite Press**

▣ **Paperback with flaps, £6.99**

Despite its unpromising title, this is a strangely moving little book. The 100-odd images, from the news archives of Mirrorpix, describe, to a certain extent, the horrors of the Great War – but it is the quotes from the men and women who lived through it that bring out the real experience of the time. Sometimes humorous, sometimes tragic, they describe a human enterprise devoid of humanity.

Compelling and informative, it's a book not to be overlooked.

Elizabeth Roberts



MASTERING PORTRAIT PHOTOGRAPHY

Paul Wilkinson & Sarah Plater

▣ **Ammonite Press**

▣ **Paperback with flaps, £19.99**

Wilkinson and Plater have plenty of advice on how to get the best from a subject, from formal adult portraits to lively children captures – as well as offering masses of technical know-how, and tips and hints to back it up.

Elizabeth Roberts



MASTERING WEDDING PHOTOGRAPHY

Mark Cleghorn

▣ **Ammonite Press**

▣ **Paperback with flaps, £19.99**

We have all, at some time or another, been asked to shoot a wedding – and most of us have discovered that it's a lot harder than you think. These days wedding photography is a lot less stuffy than it used to

be and there is plenty of room for creativity – as long as you know the technical ropes. Mark Cleghorn is an experienced photographer with plenty of knowledge to pass on to the would-be wedding photographer – a great beginner's guide and a checklist for the experienced.

Elizabeth Roberts

FEATURE

HOMELAND

All images © Robyn Hasty

For **Robyn Hasty**, alternative DIY culture and her commitment to social change are the driving forces behind her wet plate collodion portraits. She talks to Donatella Montrone about her collaboration with the marginalised.

America's Sunshine State – with its flat terrain, vast motorways and fast-food culture – was utterly stifling to free-spirited Robyn Renee Hasty as a child growing up in West Palm Beach. 'I spent a lot of time alone as a child, in my own head, reading and playing out stories with dolls and pets. I was yearning to be challenged, but there were few outlets for it, so I had to leave Florida to find a way of life that would enable me to grow into an artist and define my ethics.'

So, at 17, Hasty moved to New York City, which she says was a defining transition in her life – a city that enabled her to nurture her itinerant spirit and define her perspective as an artist.

In this interview, we get a glimpse of how she became immersed in America's unconventional DIY culture, a marriage of activism and underground art, driving 15,000 miles across the US – often sleeping in her car or camping in an obliging stranger's garden – to take wet plate collodion portraits of people living on the fringes of American society. >



Le Petit Cochine, New Orleans, Los Angeles



Leonard, Salvation Mountain, Slab City



Bongo Player, Venice Beach, California

◀ **Donatella Montrone:** Tell me about growing up in West Palm Beach.

Robyn Hasty: *South Florida embodies a lot of the stereotypes of America – suburban sprawl, big box stores, strip malls, unconstrained consumerism. I felt isolated in this culture, like I didn't know how to connect with anyone or anything. I was very much living in my imagination. I visited New York City for the first time when I was 15 and it seemed so full of possibility. It evoked things that I craved deeply as an adolescent – discovery, challenge, growth, chaos, overflowing energy.*

DM: How did you become interested in photography?

RH: *In my early 20s I had been doing printmaking and street art, and I was hitting a wall. I wanted to do something else and took a few workshops to learn new things. I found a workshop for a historical photographic process called wet plate collodion. It instantly clicked. Collodion brings together the physicality and materiality of a sculptural practice, the technique of printmaking*

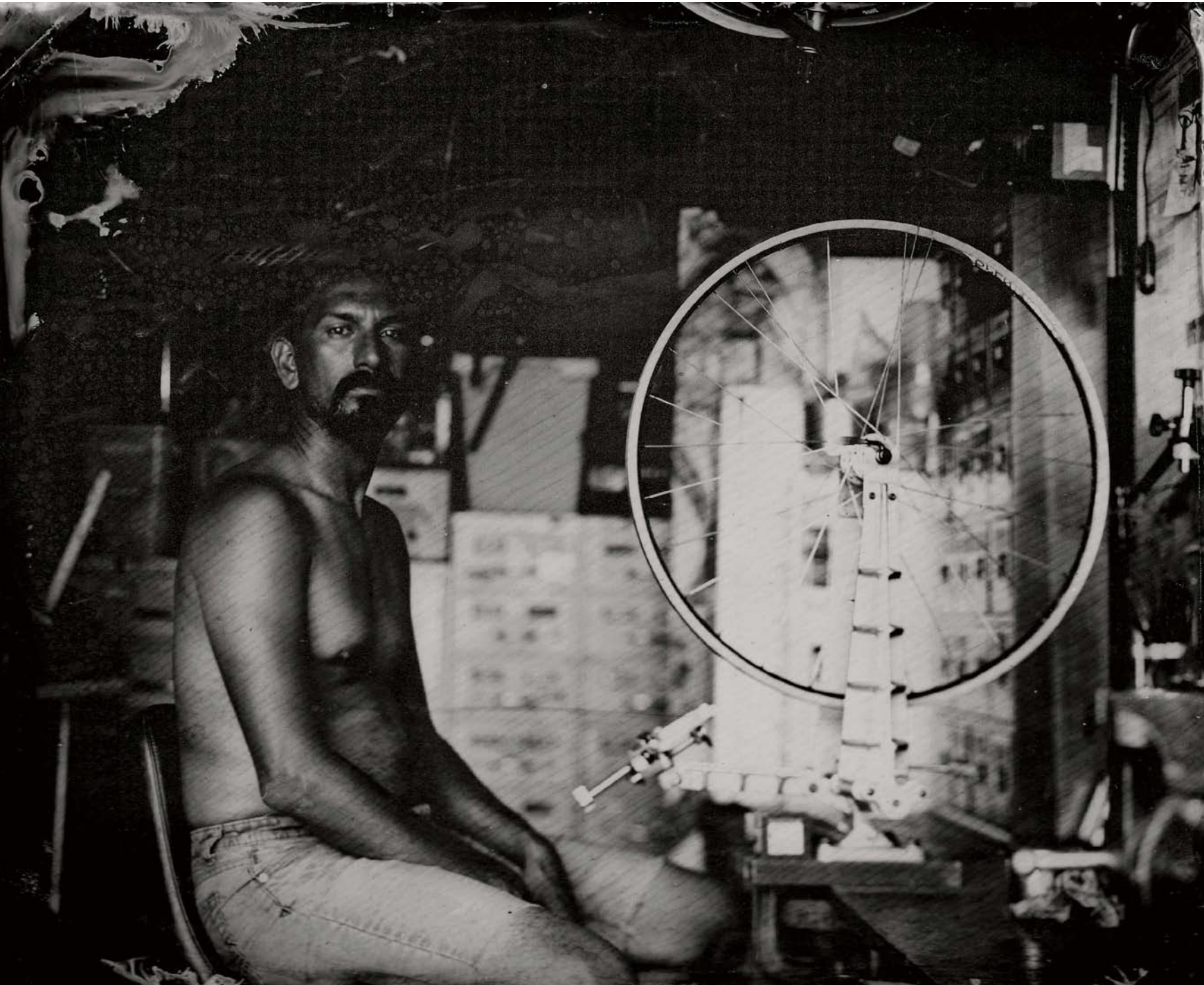
and the social element of photography. I imagined Homeland, my first project, in that workshop.

DM: Can you tell me about *Homeland*?

RH: *I've always been interested in, and been a part of, DIY culture in America – 'intentional communities' with visions of alternative living. There is a strong underground art culture in the US that is connected to activism and movements towards social justice. There is often overlap and interplay between the creative forces and the forces towards social change. Homeland was a chance to explore the bounds of the DIY community, its varied visions, intentions and iterations.*

The communities I worked with were often grassroots, underground or otherwise marginalised, often limited in their resources. Sometimes they were literally working within the aftermath of disasters, such as post-Katrina in New Orleans, or in conditions of economic collapse such as Detroit. Despite those limitations, they were achieving incredible feats out of very little. ▶

*'I am drawn to collodion because of the way
uncertainty unfolds in the production of the image.'*



Bike mechanic, Los Angeles

◀ *The image of Leonard at Salvation Mountain (see page 9), for example, is less about the aftermath of collapse and more about a singular creative force and the obstacles against it. Leonard lived in the desert for 30 years and built a massive earthwork as a religious monument. It was covered with paint, coloured abstractions and scriptures. Three storeys tall and 100ft long, it was built by hand from donated waste material. It is spectacular – clearly a labour of love and joy.*

DM: Can you elaborate on America's intentional communities?

RH: *DIY culture is very much about self-empowerment and the ability to independently produce objects, imagery, music and housing. It's about reading a book on electricity so you can wire solar panels to your own house, or learning about car engines so you can convert*

your car to bio-diesel. As a culture it often works on limited means and with available materials. It prioritises self-sufficiency and eschews consumer culture. Sometimes it's connected to political ideology and sometimes it's not. In New York, there used to be more opportunity to live according to this sort of ethic. It's an expensive city, so people are always looking for creative ways to live self-sufficiently. For instance, there was an environmentalist in Brooklyn roughing it in a two-storey houseboat dubbed Jerko, complete with its own rain-harvesting system and solar panels, living off-the-grid in the Gowanus Canal and the Bushwick Trailer Park – an intentional artists' community built with trailers inside and outside a Bushwick warehouse. Unfortunately, many of those cracks in the system have been sealed. I documented several people living off-the-grid in NYC in 2011 and none of those living situations exist any more. ▶



Bushwick Trailer Park, Brooklyn, New York



Zack on Gowanus, Brooklyn, New York

*'The communities I worked with were often grassroots,
underground or otherwise marginalised.'*



Orien and Angie, Brooklyn, New York

◀ **DM:** How did you convince your subjects to allow you to photograph them?

RH: Access is a big question in photography. I almost always work in a really personal way. I often work within communities I am a part of, or at least versed within. I think that feeling of connection goes a long way, as it helps to build a relationship even if I have only just met someone.

The process itself also helps you connect. Most people have never seen a tintype, much less the apparatus for shooting one, so it brings with it a kind of novelty and excitement. I become a performer in a way – an alchemist or a magician – making people's images appear on metal or glass. People are generally excited to see the process. It engages them. People who sit for me generally want to be there, so they are active within the process in a very genuine way.

DM: Tell me about your studies at Parsons School of Design.

RH: I was in a programme called Integrated Design, where I took classes in furniture-making, product design and learned fabrication skills. I took several printmaking classes, including screenprinting

and lithography, which taught me to work with a complex and photo-sensitive chemical process. I also took classes geared towards designing for the social good. I was definitely interested in the social aim, but a large part of these classes was geared towards developing market research skills. I hated the calculation of this research – the way I felt like my voice was always hidden behind numbers and stats.

Collodion appealed immediately for a few reasons. First, it's a DIY process, so I'd have to make or modify most of my equipment. And it drew on the background I had in fabrication and printmaking and brought them together. The shoots themselves were incredibly deliberate. Take the intentionality of large format 8x10 shooting and combine it with the fact you have to work with a darkroom on site to make your film, shoot it and process it within 15 minutes. There is no snapshot shooting in collodion.

DM: What was your first camera?

RH: I bought my first 8x10 camera on eBay for \$400 with the lens, which was a really good deal. It was a bit rugged, the bellows had ▶



Protect Sacred Sites, Flagstaff, Arizona

◀ been covered with duct tape to fix the light leaks and all the old wooden parts were loose – but it worked. I built most of the equipment I needed to shoot collodion myself. I took the camera across the US to shoot *Homeland* and have been using it ever since. I was eventually able to replace the bellows, but it's still my favourite camera, though I'm going to get a new one soon.

DM: What inspires your shoots? Are they all planned and storyboarded?

RH: No. The opposite. I am motivated by something personal I am investigating and I set out to explore that thing more deeply through

a photographic shoot. I view each image as a kind of conversation captured. I work instinctually. The narrative unfolds through the experience of shooting, not before it. I don't aim to control everything. I am drawn to collodion because of the way uncertainty unfolds in the production of the image.

DM: What's next for you?

RH: Photographically, I've just finished a nude ambrotype project called *Z*, in which I explore gender fluidity with transgender, cisgender and genderqueer/non-conforming subjects. That was a big step in my practice and I'm letting things settle before I figure out where I'm going next.



Ben Wold, Detroit, Michigan

You can see more of Robyn Hasty's work on her website at robynhasty.org

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 **WHITE WALL**

IN THE FRAME

If you would like an exhibition to be included in our listing, please email Elizabeth Roberts at elizabethr@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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by Leica Camera

LONDON

ATLAS GALLERY

To 27 November

Photographs Rendered in Play-Doh

Eleanor Macnair's playful reconstructions of classic photographs.

49 Dorset Street, W1U

▶ atlasgallery.com

AUTOGRAPH ABP

To 5 December

Rock Against Racism

Syd Shelton's music imagery for the British Rock Against Racism Movement of 1976-1981.

To 5 December

Bruno Boudjelal: Frantz Fanon

Work based on Fanon's post colonial studies.

Rivington Place, EC2A

▶ autograph-abp.co.uk

BLOOMBERG SPACE

To 19 December

Melanie Manchot: The Gift

New photography, video and object installation.

50 Finsbury Square, EC2A

▶ bloombergspace.com

ESPACIO GALLERY

To 6 December

Photography Matters

Group show by 20 photographers.

169 Bethnal Green Road, E2

▶ bloombergspace.com

IWM LONDON

To 24 April

Lee Miller: A Woman's War

A major new exhibition of 150 photographs.

Lambeth Road, SE1

▶ iwm.org.uk

JERWOOD SPACE

To 13 December

Jerwood/Photoworks**Awards 2015**

An exhibition of work by three artists selected for the inaugural awards.

171 Union Street, London SE1

▶ jerwoodspace.co.uk

LEICA STUDIO MAYFAIR

21 to 26 November

Black+White Photographer of the Year 2015

11am to 4pm daily but closed on Sunday.

27 Bruton Place W1J

▶ bpoty.com



© Darren Harvey-Regan courtesy of Copperfield

DARREN HARVEY-REGAN:
ERRATICS

To 19 February

Solo exhibition of black & white images depicting natural rock formations eroded by wind and sand.

COPPERFIELD

6 Copperfield Street, London SE1 ▶ copperfieldgallery.com

LITTLE BLACK GALLERY

To 12 December

The Best of Patrick Lichfield

All genres of Lichfield's photography from landscape to nudes.

13A Park Walk, SW10

▶ thelittleblackgallery.com

MEDIA SPACE

To 28 March 2016

Gathered Leaves:**Photographs by Alec Soth**

A rare chance to see a survey of this Magnum photographer's career to date.

To 28 March 2016

**Julia Margaret Cameron:
Influence and Intimacy**

Portraits by the seminal photographer to mark the 200th anniversary of her birth.

Exhibition Road, London, SW3

▶ sciencemuseum.org.uk

MICHAEL HOPPEN GALLERY

To 9 January

**Voces: Latin American
Photography 1980-2015**

Looking at Latin America beyond the polarity of the centre and the periphery.

3 Jubilee Place, SW3

▶ michaelhoppengallery.com

NATIONAL PORTRAIT
GALLERY

To 4 January

Simon Schama's Face of Britain

Images by Charlie Phillips included in the show.

To 21 February

**Taylor Wessing Photographic
Portrait Prize 2015**

The prestigious annual award.

Admission £4.

11 February to 22 May

Vogue 100: A Century of Style

Celebrating 100 years of cutting edge fashion, beauty and portrait photography.

St Martin's Place, WC2H

▶ npg.org.uk

PHOTOFUSION

To 4 December

Bhopal: Facing 30

Francesca Moore's portrayal of the site of the 1984 disaster and the people it affected.

17A Electric Lane, SW9

▶ photofusion.org

PHOTOGRAPHERS' GALLERY

To 10 January

Burden of Proof

The work examines the way photographs have been used as criminal evidence.

To 10 January

Noémie Goudal:**Southern Light Stations**

The artist's first major show in London.

To 10 January

Horizontal Humans

New work by ScanLAB Projects that focuses on forensic imaging.

To 16 January

Evgenia Arbugaeva

First UK show by this Russian artist.

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

PROUD CAMDEN

To 22 November

Courting the Stones

The band at the peak of fame photographed by Michael Cooper.

The Stables Market, NW1

▶ proudonline.co.uk

THEPRINTSPACE

17 December to 14 January

**Black+White Photographer
of the Year 2015.**

Closed over Christmas

74 Kingsland Road, E2

▶ theprintspace.co.uk

SAATCHI GALLERY

To 13 December

Carmignac Photojournalism Award: A Retrospective

Award winning images from
the inception of the award.

King's Road, SW3

saatchigallery.com

TATE BRITAIN

To Autumn 2016

Jo Spence

Key works by the important
British photographer.

Millbank, SW1P

tate.org.uk

V&A

28 November to 21 February

Julia Margaret Cameron

Celebrating the centenary of the great
lady's birth.

Cromwell Road, SW7

vam.ac.uk

NORTH IKON

27 January to 3 April

Janet Mendelsohn

Images from the late 60s focusing
on a Birmingham community.

1 Oozells Square, Brindleyplace,
Birmingham

ikon-gallery.org

IMPRESSIONS GALLERY

To 12 December

Jon Tonks: Empire

Photographs from Tonk's documentation
of four British overseas territories.

5 January to 19 March



Actress Julie Christie on the Underground, 1965

© David Hurn/ Magnum Photos.

DAVID HURN: THE 60S

To 31 January

An exhibition that focuses on Hurn's diverse output in just one decade.

MAGNUM PRINT ROOM 63 Gee Street, London EC1V magnumphotos.com

Jerwood/Photoworks Awards 2015

A selection for the inaugural awards.

Centenary Square, Bradford

impressions-gallery.com

NATIONAL MEDIA MUSEUM

20 November to 3 February

Revelations:

Experiments in Photography

Looks at the link between leading
contemporary photographers and
pioneering techniques from the 19th
and 20th centuries.

Little Horton Lane, Bradford

nationalmediamuseum.org.uk

OPEN EYE GALLERY

To 29 November

Zanele Muholi: VUKANI/RISE

South African photographer whose work
explores gender, race and sexuality.

19 Mann Island, Liverpool Waterfront

openeye.org.uk

THEATRE BY THE LAKE

28 November to 20 January

Travelling Light

Black & white and colour landscapes
by Steve Gosling.

Keswick, Cumbria

theatrebythelake.com

WEST

HAUSER & WIRTH SOMERSET

To 31 January

Don McCullin:

Conflict, People, Landscape

A retrospective by Britain's most
celebrated photographer.

Durslade Farm, Dropping Lane,
Bruton, Somerset

hauserwirthsomerst.com

WALES NATIONAL LIBRARY WALES

To 12 December

A Welsh Focus on War and Peace

Displaying late documentary
photographer Philip Jones Griffiths'
most seminal works.

Aberystwyth, Ceredigion

llgc.org.uk

SCOTLAND

INVERNESS MUSEUM AND ART GALLERY

19 January to 5 March

Familiar Faces, Favourite Places

Black & white portraits from
Wester Ross accompanied
by the subject's favourite views,
by Adrian Hollister and Mark Appleton.

Castle Wynd, Inverness

highlifehighland.com

NATIONAL MUSEUM OF SCOTLAND

To 22 November

Photography:

A Victorian Sensation

Major exhibition tracing the evolution
of photography.

Chambers Street, Edinburgh

nms.ac.uk



© Dave Morris

BARLIFE

To 31 December

Faces, interiors, moments – a study of people in bars and cafés,
by Dave Morris.

HULL INTERNATIONAL PHOTOGRAPHY

Upper Deck, Princess Quay Shopping Centre, Kingston Upon Hull.

creativeandcultural.wordpress.com

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

APERTURE FOUNDATION GALLERY

To 14 January

Hiroji Kubota Photographer

A major retrospective composed of two shows at two separate galleries; on show at Aperture will be Kubota's B&W platinum prints he created from 1963 to 1989.

547 West 27th Street, New York

▣ aperture.org

GEORGE EASTMAN HOUSE

To 24 January

Alvin Langdon Coburn

Major retrospective of celebrated Pictorialist photographer.

900 East Avenue, Rochester

▣ eastmanhouse.org

INTERNATIONAL CENTER OF PHOTOGRAPHY

To 8 January

Hunt's Three Ring Circus:

American Groups Before 1950

An estimated 100 unusual historical images of crowds, rallies, assemblies, teams, organisations, fraternities, unions, clubs and other groups.

1114 Avenue of the Americas, New York

▣ icp.org

METROPOLITAN MUSEUM OF ART

To 3 January

In and Out of the Studio

Photographic portraits from West Africa.

To 6 March

The Aftermath of Conflict

Photographer Jo Ractliffe's images of Angola and South Africa.

1000 Fifth Avenue, New York

▣ metmuseum.org

MUSEUM OF MODERN ART

To 20 March

Ocean of Images:

New Photography 2015

New work by photographers from 14 countries exploring photo-based culture.

11 West 53rd Street, New York

▣ moma.org

PHILADELPHIA MUSEUM OF ART

To 21 February

Multitude, Solitude:

The Photographs of Dave Heath

Images of USA during 1940s to 1960s.

2600 Benjamin Franklin Parkway,

Philadelphia ▣ philamuseum.org



Dobbs Fifth Avenue, New York, 1946

© Fred Stein

AMERICA

THE WORLD OF FRED STEIN

To 12 February

Vintage prints by seminal street photographer Fred Stein.

ROSENBERG & CO

19 East 66th Street, New York ▣ rosenbergco.com



SCAD MUSEUM OF ART

To 31 January

A Fashionable Mind:

Photographs by Jonathan Becker

Major retrospective featuring more than 60 thought-provoking portraits by the photographer.

601 Turner Boulevard, Georgia

▣ scadmoa.org

SEAN KELLY GALLERY

To 19 December

Robert Mapplethorpe: Unique

Polaroid pictures taken between 1970 to 1975 by the legendary photographer.

475 10th Avenue, New York

▣ skny.com

SUNDARAM TAGORE GALLERY

To 2 January

Hiroji Kubota Photographer

Second part of photographer's retrospective – mostly colour works.
110 Madison Avenue, New York
▣ sundaramtagore.com

THROCKMORTON FINE ART

To 9 January

Vintage Masters of Photography

Prints by famed photographers.

145 East 57th Street, New York

▣ throckmorton-nyc.com

AUSTRALIA

STILLS GALLERY

To 19 December

Feast

Group show including images by Trent Parke and Robyn Stacey.

36 Gosbell Street, Paddington

▣ stillsgallery.com.au

AUSTRIA

ALBERTINA

To 17 January

Black & White

Around 100 monochrome pictures from Albertina's archive.

Albertinaplatz 1, Vienna

▣ albertina.at

CIMMIC PHOTOGRAPHY

To 29 January

American Beauty

Exquisite black & white analogue pictures of the USA.

43-45 Burggasse, Vienna

▣ cimmic.com

CANADA

NATIONAL GALLERY OF CANADA

To 28 February

Mirrors with Memory:

Daguerreotypes from Library and Archives of Canada

Some of the earliest photographic glimpses of Canada.

380 Sussex Drive, Ottawa

▣ gallery.ca

STEPHEN BULGER GALLERY

28 November to 16 January

Charles Matton:

A Photographic Survey

Major retrospective of French artist's photographs.

1026 Queen Street West, Toronto

▣ bulgeryallery.com

FINLAND

FINNISH MUSEUM OF PHOTOGRAPHY

To 31 January

Pimiö: Darkroom

Darkroom prints, spanning from the 19th century to the current day, by more than 60 photographers will be on show.

Cable Factory, Helsinki

▣ valokuvataiteenmuseo.fi

FRANCE

FONDATION HENRI CARTIER-BRESSON

To 20 December

Smaller Pictures

Canadian photographer Jeff Wall's pictures that focus on the world's smaller details.

2 Impasse Lebourg, Paris

▣ henricartierbresson.org



Two Friends by Edouard Boubat
© E. Boubat / Rapho

FRANCE

HUMANISTS



26 November to 30 January
Pictures by the great French names of humanist photography; including Henri Cartier-Bresson, Willy Ronis, Yvette Troispoux and Edouard Boubat.

GALERIE ARGENTIC
43 Rue Daubenton, Paris
▣ argentic.fr

JEU DE PAUME

To 24 January
Phillippe Halsman: Astonish Me!
Seminal works by the American photographer which have been selected from his 40-year career.
To 29 May
Capa in Colour
Dedicated to Capa's 14 years of shooting colour and how this type of photography renewed his vision.
1 Place de la Concorde, Paris
▣ jeudepaume.org

MUSEE DE LA CHASSE ET DE LA NATURE

To 14 February
George Shiras: The Interior of Night
Around 50 vintage prints by Shiras – a pioneer of wildlife flash photography in the late 1800s.
62 Rue des Archives, Paris
▣ chassenature.org

RABOUAN MOUSSION

To 28 November
Erwin Olaf: Waiting
Collection of Dutch photographer's reflective black & white works.
11 Rue Pastourelle, Paris
▣ rabouanmoussion.com

TAKA ISHII GALLERY PHOTOGRAPHY PARIS

To 19 December
Daido Moriyama: Kiss
Some of the most imaginative works by the Japanese photographer.
119 Rue Vieille du Temple, Paris
▣ takaishiiigallery.com

LA MAISON ROUGE

To 17 January
After Eden
Extensive exhibition of 800 images from the Walther Collection archives, pictures on show date from the 1880s to the present day.
10 Boulevard de la Bastille, Paris
▣ lamaisonrouge.org

GERMANY

GALERIE HILANEH VON KORIES

To 19 February
...Carried by the Wind
Monochrome pictures of fleeting moments in European cities.
35 Belziger Strasse, Berlin
▣ galeriehilanehvonkories.de

HELMUT NEWTON FOUNDATION

4 December to 22 May
Greg Gorman: Colour Works
Pictures relating to global music, art and the film business.
Jebensstrasse 2, Berlin
▣ helmutnewton.com

HOUSE OF PHOTOGRAPHY

To 21 February
Sarah Moon: Retrospective
Renowned fashion photographer's most celebrated works.
Deichtorstrasse 1-2, Hamburg
▣ deichtorhallen.de

HOLLAND

HUIS MARSEILLE MUSEUM VOOR FOTOGRAFIE

To 6 December
Esko Männikkö: Time Flies
First major retrospective of Finnish photographer.
To 6 December
Hanne van der Woude: Emmy's World
Photo-essay about growing older.
401 Keizersgracht, Amsterdam
▣ huismarseille.nl

NEDERLANDS FOTOMUSEUM

To 31 December 2016
The Darkroom: Extraordinary Stories from the History of Dutch Photography
Bringing more than 185 years of Dutch photography to life.
Willhelminakade 332, Rotterdam
▣ nederlandsfotomuseum.nl

JAPAN

TAKA ISHII GALLERY PHOTOGRAPHY / FILM

To 26 December
Takashi Hamaguchi
Photojournalist's images of 1960 America student protests.
5-17-1 2F Roppongi Minato-ku, Tokyo
▣ takaishiiigallery.com

MOROCCO

Marrakech Museum for Photography

To 10 January
Daido Moriyama: Marrakech: Shooting Light
Collection of iconic pictures by Daido Moriyama, the master Japanese photographer.
El Badii Palace, Marrakech
▣ mmpva.org

SPAIN

FUNDACIÓ MAPFRE

To 29 November
Josef Koudelka
Major retrospective of Magnum photographer's work.
13 Bárbara de Braganza, Madrid
▣ fundacionmapfre.org

SWEDEN

FOTOGRAFISKA

To 7 February
Martin Schoeller: Up Close
Portraits of famous faces, including Barack Obama and Katie Perry.
To 24 January
Where the Children Sleep
Magnus Wennman's pictures of child refugees from the war in Syria.
Stadsgårdshamnen 22, Stockholm
▣ fotografiska.eu



French Vogue, Rio, 1962
© Helmut Newton Estate

GERMANY

HELMUT NEWTON: PAGES FROM THE GLOSSIES

4 December to 22 May
Enlargements of magazine spreads, including headlines, page numbers, commentary and captions, where Newton's work was featured.

HELMUT NEWTON FOUNDATION

Jebensstrasse 2, Berlin ▣ helmutnewton.com



EXHIBITION OF THE MONTH

This month at the Saatchi Gallery in London we have a rare opportunity to see some of the most prestigious photojournalism of our time in an exhibition of the **Carmignac Photojournalism Award winners**. Elizabeth Roberts reports.



A group of men leaving the Akhmad Kadyrov Mosque, 2013 by Davide Monteleone.

© Davide Monteleone – Fondation Carmignac.

Since its inception in 2009, the Carmignac Photojournalism Award has celebrated – and supported – emerging photojournalists around the world. The winners are invited to visit, and document, places that are at the centre of geostrategic conflict, where human rights and freedom of speech are often violated. These geographic zones have, to date, included Gaza, Pashtunistan, Zimbabwe, Chechnya, Iran and, in the latest award, the 'lawless areas' in France.

The Fondation Carmignac collaborates with the winners throughout the project, giving the laureate €50,000 to finance their work in the field. On their return, their images are published in book form and are

given an international touring exhibition. As well as this, each laureate has four photographs purchased by the foundation for its prestigious collection.

This exhibition at the Saatchi Gallery is entitled *Carmignac Photojournalism Award: A Retrospective* and shows the award-winning work in time order, working backwards from the fifth Carmignac laureate, Newsha Tavakolian, an Iranian photojournalist, whose work explores the Iranian young middle-class caught between contemporary society and Islamic ideology.

In the second room we find the work of Davide Monteleone, the fourth Carmignac winner. An Italian,

Monteleone's imagery focuses on Chechnya. Alongside this is the work of Robin Hammond whose imagery focuses on Zimbabwe, and Massimo Berruti whose report reveals the suffering caused by Taliban terrorists in Pakistan and the resistance by local people.

The exhibition continues with the award's first laureate, Kai Wieden Hofer, with his series of images from Gaza.

At the very end of the exhibition is one single black & white image by Christophe Gin, who won the award this year. His work is on the 'lawless areas' of France and is currently displayed in an exhibition at the Chapelle des Beaux-Arts in Paris and will be shown in London next year.

© Davide Monteleone – Fondation Carmignac.



Rada, 14, trying on a wedding dress designed by her sister, 2013 by Davide Monteleone.

© Davide Monteleone – Fondation Carmignac.



Security forces attending the 10th Constitution Day celebration, 2013, by Davide Monteleone.

© Massimo Berruti – Fondation Carmignac.



Mahnbanr, 2011 by Massimo Berruti – Agence VU.

CARMIGNAC PHOTOJOURNALISM AWARD: A RETROSPECTIVE

...is on until 13 December at Saatchi Gallery, King's Road, London SW3 4RY.

Opening hours are 10am to 6pm, seven days a week. Entry is free.

AMERICAN CONNECTION

Michael Wilson first stumbled into photography in high school but has since shot more than 300 album covers and published four books. In his personal projects he continues to reinvent himself, as Susan Burnstine discovers.



Mary with kitten, Cincinnati, Ohio, 1997.
From the series *People I Knew/Didn't Know*.



Polly as Goat, Cincinnati, Ohio, 1998.
From the series *People I Knew/Didn't Know*.

In today's sea of flashy, shallow portraits of musicians and celebrities, Cincinnati-based photographer Michael Wilson's portraits stand out as uniquely authentic, warm and at times humorous. In viewing his images, we're able to spend a bit of personal time laughing and getting to know these artists through Wilson's eyes. And that's a truly remarkable gift.

Interestingly, Wilson unexpectedly stumbled into photography in high school. After becoming intrigued with it, he purchased a Pentax 35mm SLR. He hadn't planned to attend college and was surprised when he earned a scholarship to Northern Kentucky University. Not knowing what to select as a major, he learned they offered a degree in photography and without further thought selected it as his major. It was



Rainy Boy, Cincinnati, Ohio, 1981.
From the series *People I Knew/Didn't Know*.

there that he immersed himself in photography and credits his first teacher, Barry Andersen, for opening his eyes to all the possibilities of the art form.

After college he began a succession of jobs, mostly unrelated to photography, but continued to make pictures. Following a four-year stint working as a photographer's assistant and darkroom technician for a textbook publisher, he decided to become a freelance photographer after he realised he was growing frustrated and his enthusiasm for photography was slipping away. As his wife, Marilyn, believed wholeheartedly in his abilities, she subsidised their finances by working in a variety of jobs in those early years. And, soon after, her faith in her husband's talent paid off.

In 1990, Wilson earned his

first commission, photographing BoDeans for Warner Brothers. He has since shot 300 album covers, worked on more than 500 album packages and has four books published, all of which are currently out of print. In hindsight, Wilson admits the path he took appears inevitable now. 'Music and portraits have been two of my strongest interests for a very long time. Much of my best energy has been directed to these two areas.'

In 1992, Tim Stedman, a designer who was working for MCA Records at the time, introduced Lyle Lovett to Wilson's work. Lyle had previously selected a photographer to shoot his upcoming album cover for *Joshua Judges Ruth* but agreed to do a shoot with him and the resulting images were used for the inside booklet of the record. Since then Wilson has shot all of the covers for Lyle's albums. His latest, *Release Me*, was the tenth album cover they did together.

As a sustained ongoing relationship with a top artist like Lyle Lovett is unique, Wilson views it as a rare gift and modestly admits, 'Though it sounds a cliché, I cannot find a better explanation for such working relationships other than respect and trust...the



David Byrne, New York City, 2003.

'Music and portraits have been two of my strongest interests for a very long time.'

same things that sustain any friendship.' Additionally, Wilson has enjoyed sustained working relationships with other artists, including Over the Rhine, Buddy Miller and Brad Mehldau.

Perhaps what strikes me as most remarkable is that Wilson continues to reinvent himself in his personal projects. One of his

most absorbing series, *People I Knew/Didn't Know*, is a rich collection of portraits that span a period of 30 years; the oldest representing some of his earliest encounters with photography. As making portraits has become his livelihood, this work is different in that none of the pictures were planned or scheduled and they were made free of commercial obligation or outside expectations. He says, 'I continue to be grateful to everyone who has let me stand in front of them and make a picture...no small gift.'

Currently Wilson continues to shoot album covers and packaging, but is not doing as much as in the past. His most recent commissioned project was an eight LP box set for jazz pianist Brad Mehldau. He's also working on a personal series that focuses on a couple of streets near his home in Cincinnati. He explains the images are not intended as documentary explorations and says he's 'just out collecting clues – fragments and found phrases that will hopefully make sense in some other, bigger collection further down the line.'

📷 michaelwilson.pictures



Lyle Lovett, Tioga, Texas, 2011.

All images © Michael Wilson

EXHIBITIONS USA

ATLANTA

HIGH MUSEUM OF ART

Until 10 January

Brett Weston

📷 high.org

CLEVELAND

CLEVELAND MUSEUM OF ART

Until 7 February

Michael Cherney and Arnold Chang:
Chinese Landscape Duets

📷 clevelandart.org

DENVER

DENVER ART MUSEUM

Until 8 May

Kenneth Josephson:

Encounters with the Universe

📷 denverartmuseum.org

LOS ANGELES

LACMA

Until 7 February

The Magic Medium

Featuring Matthew Brandt,
Jo Ann Callis, Henri Cartier-Bresson,
Harold Edgerton, William Eggleston,
Matt Lipps and Nic Nicosia

📷 lacma.org

NEW YORK

JEWISH MUSEUM

Until 14 February

Masterpieces & Curiosities:

Alfred Stieglitz's The Steerage

📷 thejewishmuseum.org

PITTSBURGH

CARNEGIE MUSEUM OF ART

Until 2 May

HAC Lab Pittsburgh:

Imagining the Modern

📷 cmoa.org

SAN FRANCISCO

DE YOUNG MUSEUM

Until 14 February

Willard Worden: Portals of the Past

📷 deyoung.famsf.org

WASHINGTON DC

ARTHUR M. SACKLER GALLERY

Until 5 June

Lara Baladi: Perspectives

📷 asia.si.edu

A POINT OF VIEW

All images are from
Songbook © Alec Soth

In his first retrospective exhibition in the UK, **Alec Soth** is showing four of his signature series including his latest project, *Songbook*, a journey through America in search of the extraordinary in the everyday. Elizabeth Roberts talks to the Magnum photographer about art, humour and hard work.



Home Suite Home, Kissimmee, Florida

Opposite Near San Antonio, Texas

My first in-depth encounter with Alec Soth was through his latest publication, *Songbook*, which I reviewed when it came out last spring. As I delved into the background of the work, I became increasingly fascinated. What had started as a playful venture with a friend had become an important body of work, but more than that, it was the way in which it emerged that was intriguing.

Songbook began when Soth and writer Brad Zellar set out under the guise of working on a local newspaper reporting

'I come from the arts side of things – I start out with surrealism and then push it towards journalism.'

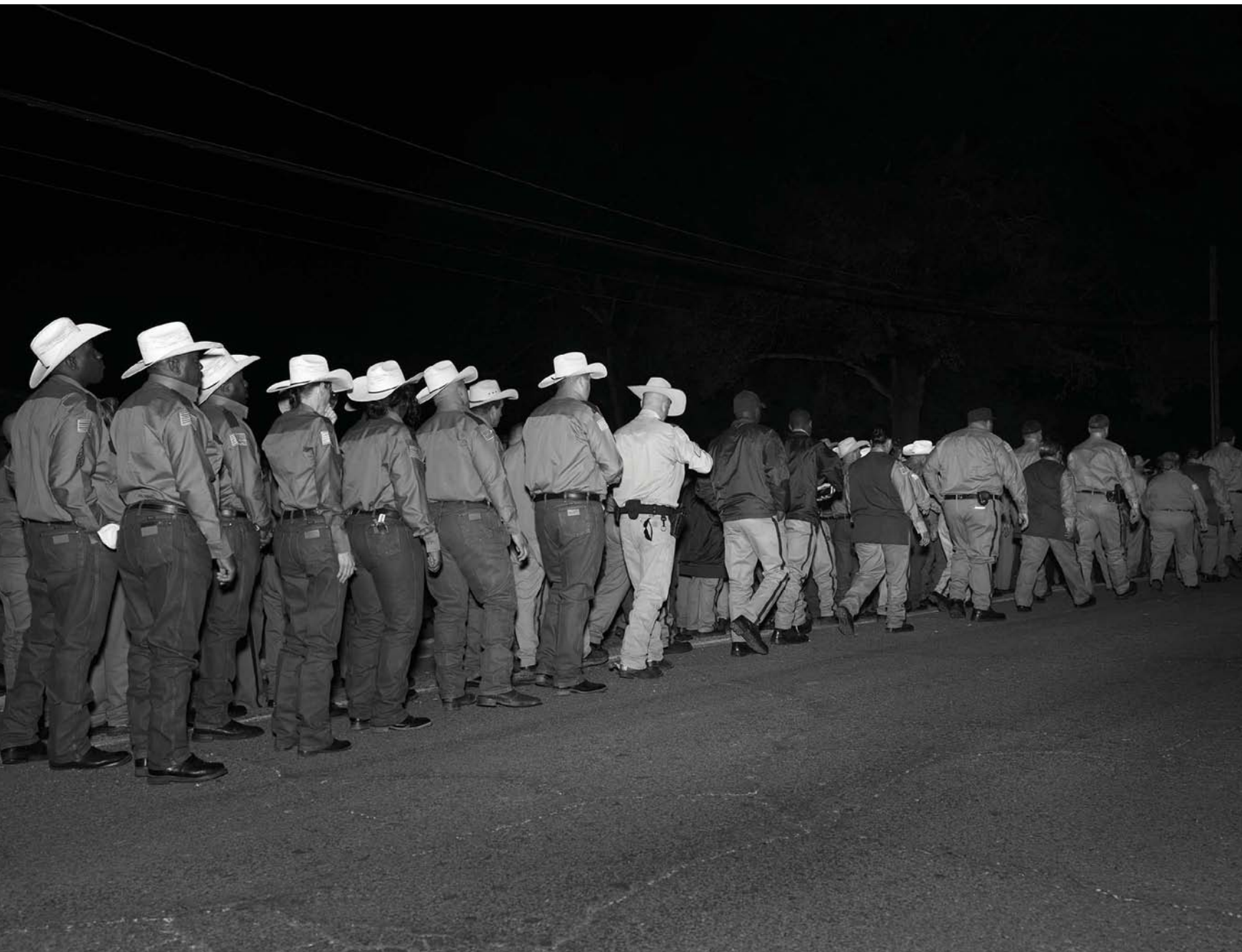
on small town communities. As the work progressed they went from a fictional newspaper to a real life one, published through Soth's Little Brown Mushroom publishing house. Finally, in yet another

form, the work became a book.

I met Alec Soth in late September as he was hanging his exhibition, *Gathered Leaves*, at Media Space in London. Bringing together a decade of work through four series, *Sleeping by the Mississippi* (2004), *Niagara* (2006), *Broken Manual* (2010) and *Songbook* (2015), the exhibition is an impressive account of the progression of an artist.

As we sat over coffee, while he took a break from the practicalities of exhibition hanging, we talked about his approach to photography and I asked him if he could tell me more >





Execution, Huntsville Prison, Huntsville, Texas Opposite top Bill, Sandusky, Ohio, 2014 Opposite bottom Bree, Liberty Cheer All-Stars, Corsicana, Texas, 2013

◀ about the sense of unreality – a sort of dream-like quality – that permeates much of his work. ‘I’m not a hardcore documentary photographer,’ he explains. ‘I come from the arts side of things – I start out with surrealism and then push it towards journalism.’ He goes on to describe his way of seeing the world that is ‘just a little askew’. It’s this ability to recreate his way of seeing – his vision – that is the key to *Songbook*.

As we talk, I begin to see that Soth is a man who takes himself seriously but at the same time dismisses that seriousness. It’s a position that few can fully achieve, but it’s also a place from which creativity

‘When Brad and I started out it was just a case of “let’s goof around”,’ he explains. ‘I’m a great believer in play.’

is allowed to develop freely. ‘When Brad and I started out it was just a case of “let’s goof around”,’ he explains. ‘I’m a great believer in play. *Songbook* was born out of playfulness, for sure. But, of course, it built up over time. It’s like, say, some musicians

starting out by playing in their basement and then going out to do shows and then bigger shows until it turns into something else. And then you have to deal with the consequences of that too.’

Alec Soth’s work has often been described as melancholic and nostalgic and while these descriptions are fitting, I found as I absorbed myself in *Songbook*, I discovered a deeply humorous side to the work. I ventured to tell him this, wondering what his reaction would be. Fortunately, he was delighted. ‘I think there has always been >





Lil'Jay J & the Spiritual Boys, Rochester, New York

Opposite Dave and Trish, Denver, Colorado, 2014

◀ humour in my pictures but they've often been described as sad and I've felt a little disappointed by that. But with *Songbook* I pushed that button much harder.'

He goes on to talk about the nature of humour itself and how and why we are touched by it. 'The best stand-up comics make you feel uncomfortable but you laugh at the same time. That's what I like about humour, that it's very close to tragedy or mayhem and I like walking that line between the two.'

Nothing could describe Soth's work better than that statement. The photographs in *Songbook* reveal people lost and estranged from mainstream society, struggling to re-engage, often through

'That's what I like about humour, that it's very close to tragedy or mayhem and I like walking that line between the two.'

moments of bizarre action or eccentricity. The longing for connection is obvious, precarious and momentary. I ask Soth if he feels that society – particularly American society – suffers from disconnectedness in these modern times. 'I have to be careful about making big declarations about society because I'm

aware that I have my own way of seeing the world and connecting with society, and there's part of me that projects my own view on to other things,' he explains. 'I think art is all about trying to connect. The thing I'll say about *Songbook*, and the other work in the exhibition, is that it's all American work and I do think that the US has its own relationship to social disconnection – in part because of the way it treasures individualism.'

Alec Soth is difficult to pin down. Warm, humorous and delightfully engaging as he is, he slips through your fingers if you try to define him. But maybe that's a ▶





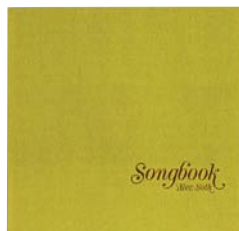
Near Kaaterskill Falls, New York

'Taking a picture is not difficult. But taking 50 good pictures that work well together is incredibly hard. Almost impossible.'

◀ mark of a truly original photographer who has spent years developing the ability to speak in his own voice. 'It's a long process, working with the language of photography, meeting people and being influenced by them and slowly bringing out that shred of distinctive personality that you have,' he says. 'The incredible thing for me is how simple photography is and how hard it is. Taking a picture is not difficult. But taking 50 good pictures that work well together is incredibly hard. Almost impossible.'

With that sense of the impossible always in sight and always challenging, Alec Soth's work seems to change and grow relentlessly. 'I don't like to have a consistent tone in my pictures,' he says. It remains to be seen where that inventiveness will take him next.

GATHERED LEAVES: PHOTOGRAPHS BY ALEC SOTH
...is at Media Space, Science Museum, London, until 28 March. Admission £8, Seniors £7, Concessions £6 (prices include donation). The exhibition will then go on to the National Media Museum, Bradford, from 22 April to 26 June.
sciencemuseum.ac.uk / nationalmediamuseum.org.uk



BOOKS

A catalogue from the *Gathered Leaves* exhibition is available along with the hardback copy of *Songbook* from Mack books, mackbooks.co.uk



© Kate Elliott, courtesy Science Museum

Richards of Hull



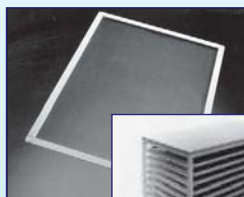
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solid construction offer whisper quiet, vibration-free and therefore amazingly sharp A3+ print production, capable of output in under three minutes. And just like the other PIXMA 10s and 100s printers, the PRO-1 works beautifully with Canon's excellent range of photo and fine art papers. The printers also support other top brands, with special Canon ICC paper profiles, easily downloaded from their support website.

So, whether you're a serious

amateur or professional photographer, looking for outstanding quality as well as commercial capability, there's no need to look further than the PRO-1. In the words of *Black+White Photography*, 'It's fast becoming a classic,' and I understand why. Whether I'm using the printer for my monthly magazine column, exhibition printing, and running workshops, I've not used a better, easier or more trouble-free printer for B&W printing than the PIXMA PRO-1.

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BLACK+WHITE PHOTOGRAPHER OF THE YEAR 2015



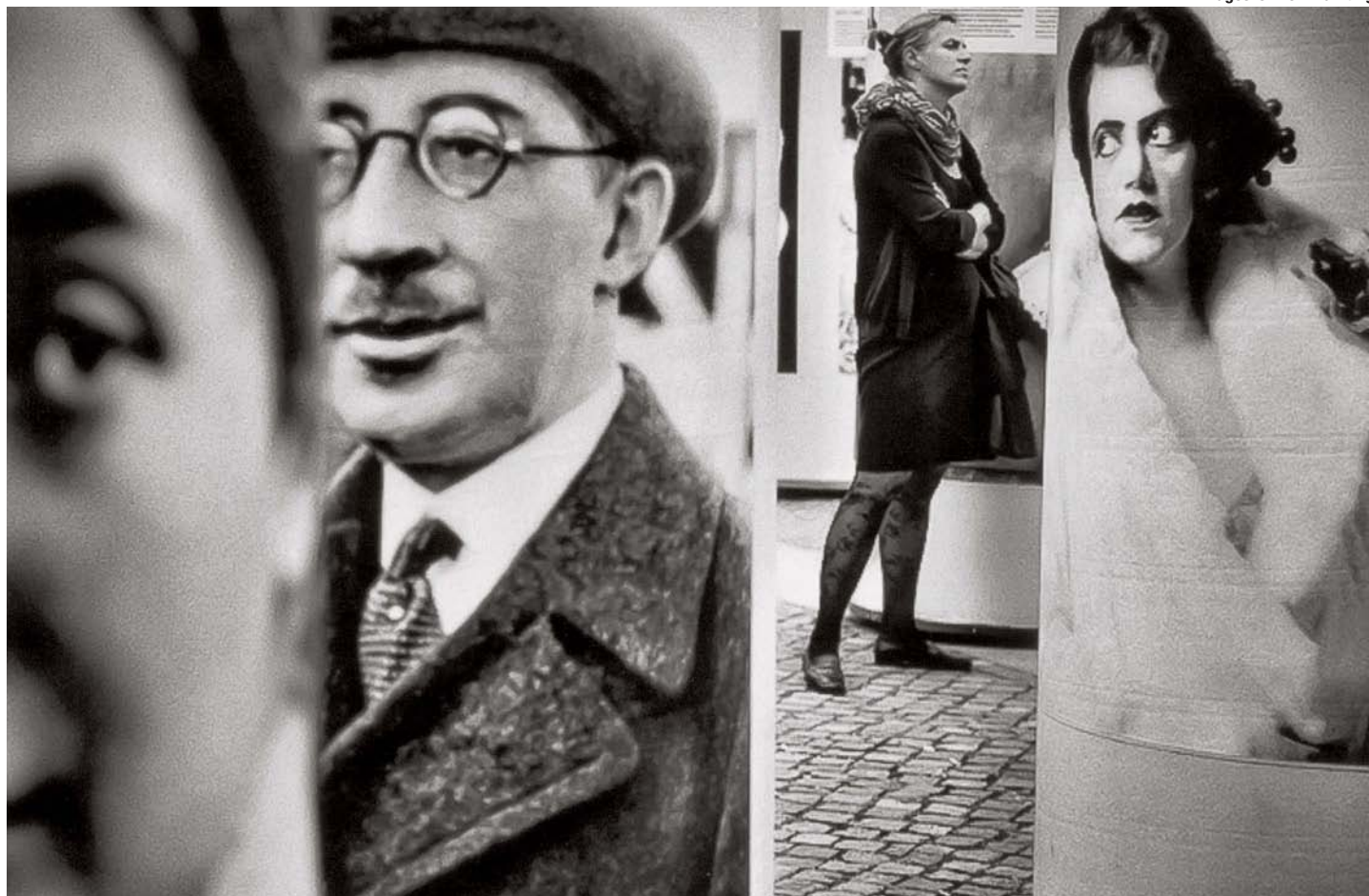
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We were looking for the most creative, original and stylish photographer out there. We had submissions from all corners of the world and it was a difficult task for the judges to choose just one but eventually they did and here she is – **Vicki Painting.**



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BLACK+WHITE PHOTOGRAPHER OF THE YEAR 2015

Joint Runner-Up

Javier Arcenillas

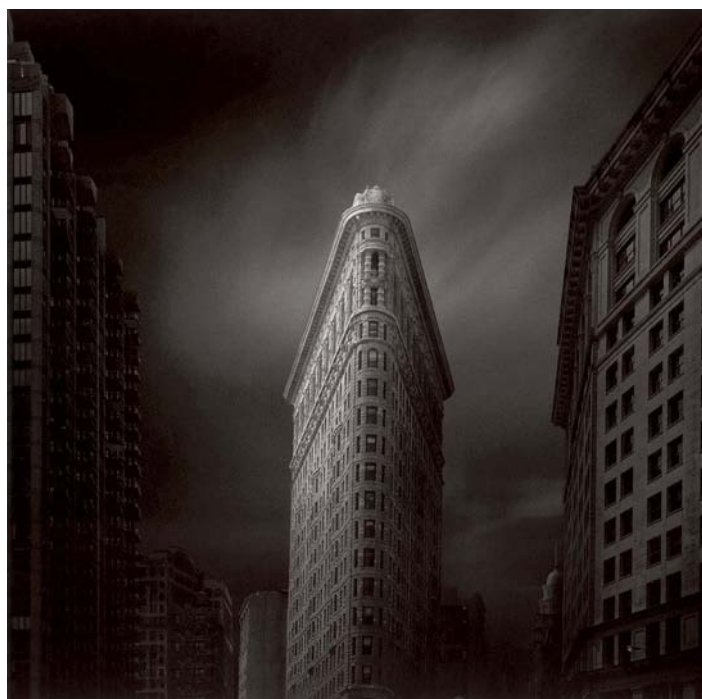




BLACK+WHITE PHOTOGRAPHER OF THE YEAR 2015

Joint Runner-Up

Dennis Ramos



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DOCUMENTARY

Winner

Paulo Monterio

©Giorgio Bianchi



DOCUMENTARY

Runner-Up

Giorgio Bianchi

©Michael Sullivan



PEOPLE

Winner

Michael Sullivan

©Michele Rieri



PEOPLE
Runner-Up
Michele Rieri

©Sharon Madden Harkness



NATURAL WORLD

Winner

Sharon Madden Harkness

©Sharon Madden Harkness



NATURAL WORLD

Runner-Up

Sharon Madden Harkness

©Simon El Hague



BLACK & WHITE AT ITS BEST

Winner

Simon El Hague



BLACK & WHITE AT ITS BEST
Joint Runner-Up
Douwe Dijkstra

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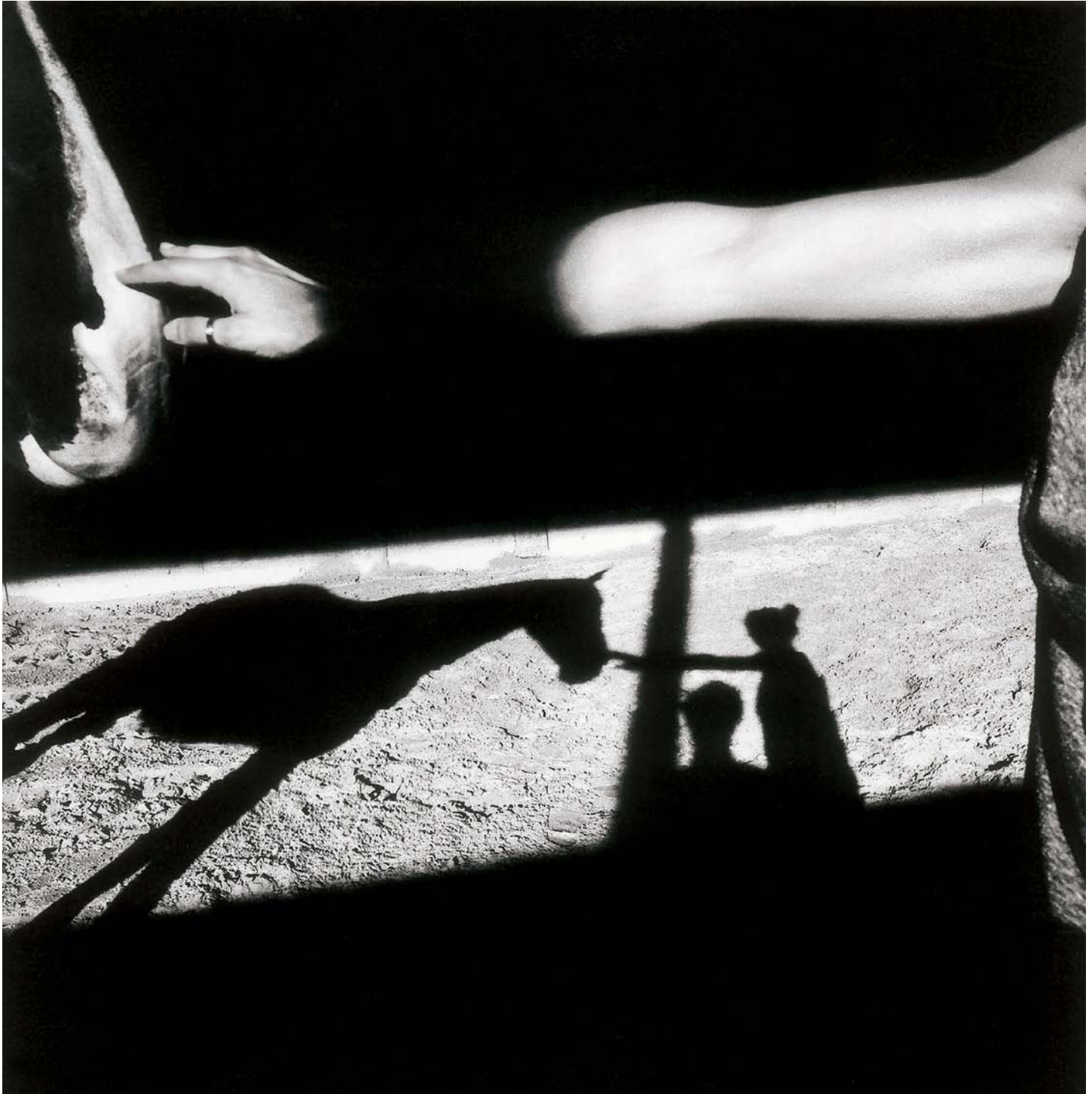


BLACK & WHITE AT ITS BEST

Joint Runner-Up

Martin Dyde

©Lorenzo Zoppolato



47
B+W

EMERGING TALENT

Winner

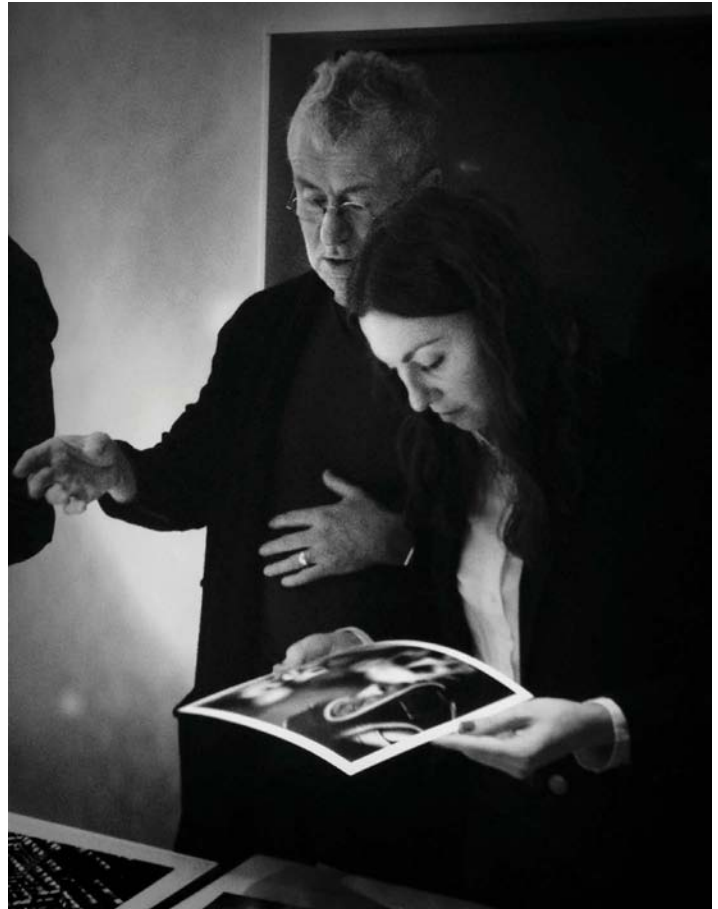
Lorenzo Zoppolato



THE JUDGES

The line-up of judges was pretty formidable – **ROBIN BELL** is one of Britain's most respected black & white printers; **CLAYTON BASTIANI** was winner of Black+White Photographer of the Year 2013; **GRAHAM BRANDON** is Performance Photographer at the V&A; **TREVOR CRONE** is a committed black & white photographer; **EDDIE EPHRAUMS** is a photographer, printer, mentor and teacher; **SHOAIR MAVLIAN** is Assistant Curator of Photography at Tate Modern; **ELIZABETH ROBERTS** is Editor of *Black+White Photography*.





THE BLACK+WHITE PHOTOGRAPHER OF THE YEAR 2015 EXHIBITIONS

The winning pictures will be on show at Leica Studio Mayfair, 27 Bruton Place, London W1J until 26 November from 11am to 4pm excluding Sunday. The exhibition will then go to theprintspace, 74 Kingsland Road, London E2 8DL from 17 December to 14 January.

WITH THANKS TO THEPRINTSPACE

A huge thank you to theprintspace for sponsoring the competition.
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FEATURE

All images © 2015 copyright
Alex Schneideman

BORN TO SHOP

When **Alex Schneideman** spent a day in Oxford Street in the run up to Christmas 2011 he little knew that it would turn into a four-year project, a book and a polemic. Elizabeth Roberts talks to him about shopping.

51
B+W

'When I looked at the pictures, and saw so much unhappiness and grim determination on the faces of the people I asked myself – if it isn't enjoyable, why do we do it?'



As we come up to the busiest retail season of the year I came across a new publication that caught my attention. *Want More* is Alex Schneideman's take on the rampant consumerism that engulfs us, willing or not, at Christmas – and

throughout the rest of the year.

I visited Alex at his gallery on Portobello Road, which he shares with his wife, Sophie, a rare book dealer, and their dog, Sydney. I was curious to find out whether Alex had a moral or philosophical position on consumerism and whether this was the motivating force behind the project.

'I don't have a moral point of view,' he explains. 'I'm not above the people in the pictures, I'm one of them. It's exceptional to find someone who is completely outside of the consumerist society.'

Alex goes on to explain how the whole thing started – which was more about curiosity than moral outrage. He borrowed a wheelchair and asked a photographer friend to push him in it down Oxford Street on 17 December, back in 2011. He wanted to photograph from a low angle. 'The idea was to feel completely immersed in it,' he explains. 'I had a very clear idea of what I wanted to do that day, but I didn't see it as a longer project. It was only later, when I looked at the pictures, and saw so much unhappiness and grim determination on the faces of the people, that I asked myself – if it isn't enjoyable, why do we do it?'

'I don't have a moral point of view,' he explains. 'I'm not above the people in the pictures, I'm one of them.'

As Alex delved more into the subject, and took more pictures, he began to ask himself more questions. 'I began to see it as a money ›







◀ go round – I began to think that maybe we are being used as drones, that our purpose is to consume. It seems that when we have a recession, the only way out of it is through what is called consumer-led recovery, and one of the great indicators of recovery is how much we spend in the high street.

One of the most powerful motivators to spending is advertising, and this was something that Alex became fascinated by. The pictures he took revealed a gap between the fantasy and the lived reality. 'The only happy people you see in the pictures are the two dimensional,' he says. 'And they are perfect. Advertising represents an impossible ideal. If you look at the last picture in the book it shows a well known celebrity depicted on a giant poster, hanging over a shopping mall (see pages 50-51). Whatever we do we will never have what she has – or purports to have – and yet it's hung above us like an ideal, like a religious symbol.'

Over a four-year period Alex continued to photograph shoppers. An adept street photographer, he found that people were largely unconcerned about having their picture taken, when and if they noticed. 'On the whole I'm fairly brazen. Often people don't see you pointing the camera and when

'We have chosen this way rather than choosing to spend our time differently – we have chosen to earn more so we can spend more.'

they do it's just a question of keeping your nerve. But that's second nature to me now,' he explains. 'With the interior shots I used an iPhone because I couldn't have got close enough to the shop assistants with a camera. I don't like being spotted – but it's a weird thing that if you stand still for a bit, even in a busy place, you disappear. >







‘Often people don’t see you pointing the camera and when they do it’s just a question of keeping your nerve.’

◁ You’re not new to the scene, you’re not a threat and so people’s brains tune you out. You can get away with a lot more than walking into a situation and taking a picture. It takes about 10-15 seconds to vanish – even to security guards.’

Looking back over the work, Alex is clear about its message. ‘In every culture if one person has something, another person wants it too. We have chosen this way rather than choosing to spend our time differently – we have chosen to earn more so we can spend more. They aren’t putting credit cards into our hands

and making us spend – we are the ones that are going along with it. It’s the capitalist ideal of ever positive GDP.’

Perhaps more importantly, Alex has aspirations for *Want More* being more than a photobook. He would like it to open up questions for the reader to ask themselves – why do we do what we do? Why don’t we do something different? He wants it to be seen as a polemic with a broad audience and, with this in mind, the publishers, Art/Books, have distributed it as widely as possible. So, when you are next in your local bookstore, check it out and ask yourself where you fit into the equation. The answer might be interesting.



WANT MORE

***Want More* by Alex Schneideman is published in hardback by Art/Books at £22.50. To order a copy visit artbookspublishing.co.uk.**



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DISTANCE MAKES THE ART GROW STRONGER

Whether you want to obtain a formal qualification, or simply study for personal development, completing a distance learning course can be a rewarding and even life enhancing experience. **Tracy Hallett** looks at the challenges and rewards.

Atending a traditional bricks and mortar college has its advantages: it forces you to get dressed and leave the house, gives you an excuse to watch *Columbo* re-runs in the bar between lectures and provides countless opportunities for sharing ideas (and infectious diseases) with fellow students. So why, then, do so many people opt for distance learning?

The reasons vary, but most students cite flexibility, value for money and one-to-one tuition as major reasons for signing up. Undertaking a photography degree with the OCA (Open College of the Arts), for example, allows you to take up to 12 years to complete your course, allowing you to balance your studies with job or family commitments. In addition, the fees for a part-time course are roughly a third of that charged by traditional UK universities. Furthermore,

the tutors overseeing your work are often industry professionals, providing honest, constructive, feedback. OCA tutor, Chris Coekin, for example, has worked in the industry for 20 years, producing books and exhibitions exploring contemporary British culture.

Naturally, studying online has its drawbacks: it can be isolating and hard to remain motivated, but thanks to social media and the occasional study trip (both in the UK and abroad), it is possible to remain in touch with fellow students and benefit from a regular exchange of ideas and opinions. There's no doubt this way of learning requires commitment, self-reliance and a fair amount of self-assessment, but the rewards for going the distance are immeasurable. To find out just what it takes to complete an online distance-learning course we asked four students at the OCA to share their experiences.

▣ **For further information visit oca.ac.uk**

TANYA AHMED

Tanya Ahmed was born and raised in the UK, but later moved to the US where she now works as a senior photographer for the New York Police Department. In 2013 she was awarded a first class honours degree from the OCA. She is now undertaking her Masters.



East 100th Street, New York City

© Tanya Ahmed

What are your main areas of specialisation?

I have worked in photography studios, on newspapers and as a travel photographer, but my main area of interest is the built environment and sometimes its people.

Why did you opt for distance learning?

I have a very demanding job and also a family, so I can't attend classes at a bricks and mortar college. Distance learning gives me enormous flexibility and it's also highly affordable. Studying like this doesn't give me more hours in the day, but it does enable me to fit my assignments around other commitments. My latest project was shot at 4am and most of my reading is done on trains to and from work.

Did your studies change the direction of your photography?

I wanted to separate my personal projects from the pictures I take for work, creating a better balance between the two. I joined the OCA to help me achieve this, so the course didn't change my direction; it strengthened my original focus.

What have you gained from studying at the OCA?

Enjoyment, a degree, impetus.

Is there a comment from a tutor that really sticks in your mind?

My tutor had a photographic style that was very different from my own. She challenged my (often outdated) perceptions and pushed me out of complacency. The staff and students at the OCA are an exciting and enquiring bunch of people.

▣ **To see more of Tanya's work visit tanyaahmed.com**

'Studying like this doesn't give me more hours in the day, but it does enable me to fit my assignments around other commitments.'



Postcards of Reading

© Tanya Ahmed



New York, 2015 >



◀ SHAUN CLARKE

Fifteen years ago Shaun Clarke learned to scuba dive and he took up photography as a way of recording his experiences. Now his subjects include the urban landscape as much as the underwater world – in particular his home city of Munich. Shaun is currently in the final stages of his degree with the OCA.

What are your main areas of specialisation?

Underwater photography remains a great passion of mine, but during my studies I developed an interest in my home city, Munich, and the people who live here. I am fascinated by the urban landscape and what it tells us about modern society.

What attracted you to the OCA?

I don't have the time or the finances to study full-time, but learning with the OCA allows me to work towards a degree while continuing to develop my career. The main advantage is flexibility: if my workload increases I can adjust my course workload to accommodate this shift. The main drawback is isolation: social media helps to bring students together, but it can't beat sitting in a pub comparing notes.

Did you find it hard to find a course/life balance?

My working week regularly runs to 50-60 hours, so mental fatigue is as much of a challenge as finding time to get out and take pictures. To avoid getting too stressed I take a (two to three month) break from my studies now and again.

What other challenges have you faced?

I have encountered two major challenges during my studies: creativity and time. I experienced a creative block during the social documentary element, for example. By nature I'm a photographer of things not people. Also, privacy is a huge issue in Germany: people can react aggressively to being photographed. But working around these issues helped me to develop creatively.

Has the course had an impact on your creative direction?

My time with the OCA has transformed how I look at the world around me. My visual awareness is much greater than it used to be. The world seems a richer place than it was before I started my studies.

▣ To see more of Shaun's work visit sclarke-socdoc.blogspot.de



All images from *Die Münchner* – a photographic study of the people of Munich

'My time with the OCA has transformed how I look at the world around me. My visual awareness is much greater than it used to be. The world seems a richer place than it was before I started my studies.'

© Shaun Clarke



© Shaun Clarke



© Brian Cooney



Volcano, Iceland

BRIAN COONEY

He had a safe and successful career in the corporate world, but at the age of 40 Brian Cooney decided to sell his business and follow his dreams. He discovered a love of black & white photography and a fascination for his home country, Ireland. In 2008 he began studying with the OCA and is now in the final stages of a degree.

What are your main areas of specialisation?

I don't like to limit myself – to me photography is like a language: nobody teaches their children to speak and then limits the words they can use to communicate their message.

What are the advantages of distance learning?

When I began my course I was living in a remote area of rural France. With the OCA I could study in my own time, without leaving home. I looked at other online options, but it was the tutor support that swayed me – during my studies I have received feedback that has both challenged me and helped me to find my voice.

What have been your favourite units so far?

I have particularly enjoyed the landscape and social documentary elements. By studying social documentary I have become aware that we look for what we think should be there, when we should be looking at what is *actually* there.

Did you encounter any problems with distance learning?

When you're working on your own you can become isolated, so it's important to make the most of opportunities to interact with students and tutors.

What have been the highlights for you?

I've learned how to respond to the work of other photographers, beyond liking or disliking it. I've also enjoyed being part of a community of like-minded people.

Was there a comment from a member of staff that really struck a chord?

I remember one tutor saying we were all playing safe with our assignments and that the brief was just intended as a starting point. He encouraged us to be brave and consider failing as a crucial part of learning.

▶ **To see more of Brian's work visit**

briancooneyphotography.net

© Brian Cooney



Camargue Horses, France

© Brian Cooney



Connemara Pines, Ireland



Victoria & Albert Museum, London #1

KEITH GREENOUGH

When Keith Greenough retired he decided to take his photography more seriously. He began studying with the OCA 10 years ago, having opted to take his time and enjoy the experience. Keith was recently awarded a first class honours degree and combines his love of image-making with a passion for travelling.

What are your main areas of specialisation?

I am interested in what I call conceptual documentary photography, focusing on landscape and portraiture. Most of my recent projects have explored underlying ideas or questions. Through my portraiture, for instance, I have looked at strategies for 'disarming the pose'.

What did you hope to achieve by studying with the OCA?

Initially, my aim was to improve my image-making skills, but I learned a whole lot more besides. I discovered that great photography goes beyond image-making: it's about critical exploration, asking questions, creating a dialogue and telling stories.

What did you enjoy about the course?

Studying at the OCA transformed my approach to photography. I now develop my ideas through a series of pictures, rather than focusing on single images. I spent my working life in business, where you choose a single way forward in most situations. You have to accept ambiguity in creative arts and it's taken me a while to adjust to this.

Which units did you enjoy the most?

The modules in the final year were by far the most satisfying, because I could take what I had already learned and apply it with a greater degree of freedom.

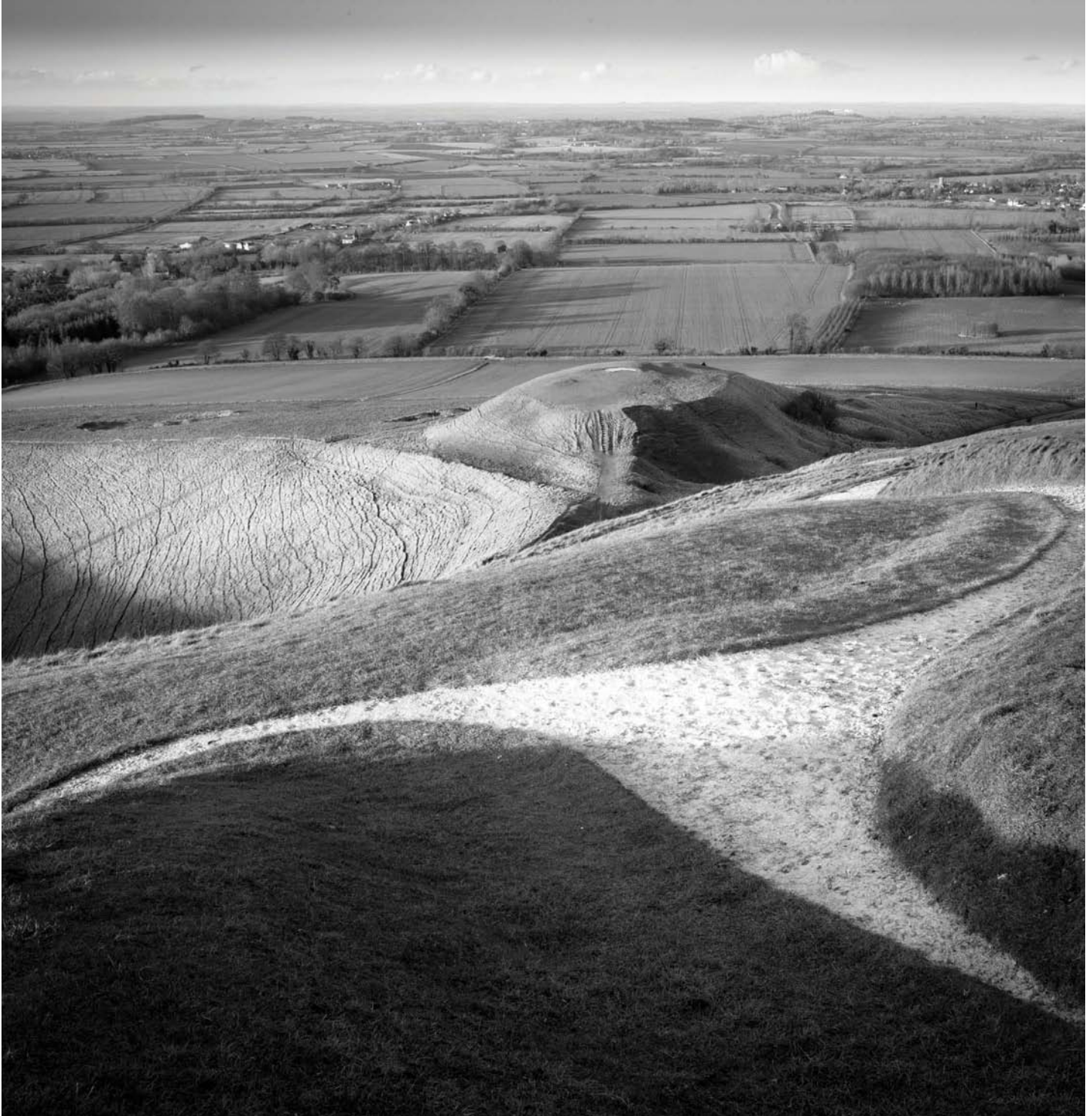
What will you take away from the experience?

It has made me realise that great photography is about asking questions and not just producing pretty pictures. I've also gained a broader understanding of the work of others and how it fits into the context of visual culture, and a greater awareness of critical thinking and how it bears down on my work and that of others.

▣ To see more of Keith's work visit keithgreenoughphotography.co.uk



British Museum, London #4



White Horse Hill, Oxfordshire

'I discovered that great photography goes beyond image-making: it's about critical exploration, asking questions, creating a dialogue and telling stories.'



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COMMENT

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San Francisco

A MODERN EYE

From the outset of photography to the selfie, photographers have been experimenting with self-portraits. Shoair Mavlian, assistant curator of photography at Tate Modern, looks at how **Lee Friedlander** has used it as an integral part of his practice.



Provincetown, Massachusetts, 1968

In the age of digital photography, smartphones and social media, the 'selfie' has become a common term in photographic language. In relation to the history of photography the self-portrait is a theme that artists have engaged with since the beginning of photography itself, from 19th century,

formal, posed self-portraits to the avant-garde experiments by leading surrealists, it is a fascinating subject.

This got me thinking about one of our recent acquisitions at Tate Modern – Lee Friedlander's ongoing series *Self Portrait* 1958-present, a captivating long-term study on the theme of the self-portrait.

Born in Aberdeen, Washington, in 1934, Friedlander was fascinated with the mechanical nature of photography from an early age. He attended the Art Center College of Design in Pasadena, California, and moved to New York in 1956 where he went on to become part of a generation of photographers who were

central in changing the way that photography was seen and displayed in a museum context.

The urban social landscape has always been central to Friedlander's practice and throughout his career he has explored the everyday, picking out and focusing on specific themes which he then categorises and presents as a series.



New York City, 1966

Friedlander began the series *Self Portrait* in 1958, however he acknowledges that he didn't specifically set out to make a series of self-portraits but rather the series evolved as an extension of his overall practice.

This realisation happened when Friedlander began to notice how his physical presence kept creeping into the frame of

his images, for example in the form of his shadow cast into the frame, or his reflection caught in a shop window. These fortuitous self-portraits sit alongside more traditional portraits where Friedlander consciously turned the camera on himself and set about documenting his own figure within his immediate surroundings.

It is this mixture of traditional posed self-portraits juxtaposed with his figure captured in the everyday landscape which makes Friedlander's images so interesting. The range and extent to which Friedlander experiments with the possibilities of the self-portrait pushes the boundaries of the subject in a playful and uncanny direction. He is

captured in full view in front of a plain wall (*Tokyo 1994*) or behind the wheel of a car (*Haverstraw, NY 1966*). While in other images his face is almost totally obscured by inanimate objects, such as a light bulb (*Princeton Massachusetts 1968*) or a trophy (*Buffalo, New York 1968*).

For Friedlander, life and photography are inseparable >



Route 9W, New York, 1969

'I started again after I did a couple and realised that I'd metamorphosed into something else. I wasn't the same person any more, and I wanted to document that.'

◀ and this ongoing series spanning more than 50 years represents his dedication to the self-portrait and the desire to document the passing of time. After constantly returning to this theme, documenting the physical changes of his body over time both honestly and methodically, Friedlander has stated that, 'I started again after I did a couple and realised that I'd metamorphosed into something else. I wasn't the same person any more, and I wanted to document that.'

Although the results of the self-portraits have changed over time, one thing has stayed consistent: the way Friedlander

titles the works. For over five decades Friedlander has used the same consistent formula, titling each work after the city or location in which the image was captured.

This is an extremely important detail in relation to the series overall because when viewed as a whole these titles show the geographical reach of the project and map the travel and development of the artist over time. Curator John Szarkowski described how Friedlander saw the location of each image as an integral detail because, 'If he had not been in that city he would not have been able to make that picture.'

The photobook is also a central part of Friedlander's practice and is particularly

linked to this series of self-portraits. Friedlander first published the series as a photobook in 1970 and interestingly this was the first photobook he ever made. His approach of documenting and categorising everyday life fits the book format perfectly and over the years he has become well known for presenting his work in book form.

Although each image is interesting on its own, the joy of viewing the work comes when seeing the images *en masse*.

The entire series of Lee Friedlander's *Self Portrait* will be on show in the exhibition *Performing for the Camera* at Tate Modern in London from 18 February to 12 June 2016.

YOU MIGHT
ALSO LIKE...

Stephen Shore (b.1947) is best known for his pioneering use of colour photography documenting the American social landscape. However, his early work from the 1970s engaged with conceptual practice and was predominantly shot in black & white, highlighting his engagement with different types of photographic practice.



Tokyo, 1994

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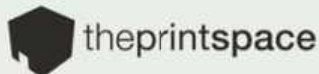
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ALL ABOUT PRINTING

Printing is a key part of what we do as photographers, but modern prints can sometimes lack soul. **Eddie Ephraums** considers how we can develop our skills and our eye to produce prints that reflect our vision.



PUT THE PRINTS INTO A PHOTO NOTEBOOK

Cloud-River fold-out notebook. Original images shot on Panasonic LX5 digital compact, Fotospeed HSW double-sided, 220gsm rag paper.

A fold-out notebook is a great way to view contact print images either individually or with the pages opened out, to learn from comparing one print against another. Likewise, a fold-out notebook, with removable images, encourages us to play with the editing and picture sequencing. This is important if we work in series or make books, as I do.



Expressive printing isn't a straightforward print-by-numbers process. For a start, we have to overcome the fundamental challenge of how to get a transmitted light, computer screen image, with at least six stops brightness range, to fit the typical four stops reflected light range of even the highest quality matt rag printing paper.

So how do we make beautiful prints with depth, luminosity and a wonderful sense of otherness?

A simple answer might be to print on high gloss (plastic-looking) paper and perhaps use more saturated, but far less permanent, dye-based inks. But straight away we might lose that subtle, indefinable quality of otherness. Despite digital photography's best efforts to provide us with what-you-see-is-what-you-get, the thing with printing is that we want to achieve something with an opposite effect. We don't want our prints to look like computer screen pixel reproductions. Rather, we want them to look like prints. Like our prints, that we've handcrafted ourselves. Which is how, exactly?

'Respect for the limitations of the medium – i.e. exercising restraint – is often the key to creative success.'

This is where the fun of printing begins. There isn't a user manual to tell each of us how to print in our own, unique, expressive way. Even back in the days of the darkroom, when things were a lot simpler, Ansel Adams' bibles *The Negative* and *The Print* couldn't explain exactly how to create that something 'other' in a print.

You only have to look at wonderful traditional silver prints by the likes of Sebastião Salgado and compare them to



PRINTING CONTACT SHEETS

Cloud-Forms series, contact sheet images. Original images shot on Fujifilm X-E1, 18-55mm lens, A3, Fotospeed HSW double-sided, 220gsm rag paper.

To get to the heart of expressive B&W printing, I would suggest we learn from the darkroom, first making contact sheets of shortlisted files that we can peruse away from the screen. Typically, I print four to six pictures per A3 sheet, sticking them into a fold-out notebook with a non-permanent Herma glue roller or with Herma clear photo corners.



MAKING PROOF PRINTS

Cloud-Forms series, #1. Original image shot on Fujifilm X-E1, 18-55mm lens, Fotospeed HSW double-sided, 220gsm rag paper.

This is a proof print. I like to sit with prints like this for days or even weeks before making the final print. Even then I see 'final' prints as works in progress, to be studied, offering useful insights into how they and other images can be improved. Photography – and especially printing – is all work in progress.

more recent inkjet versions to see that although some of the inkjet prints might be 'measurably' better, with slightly better shadow detail, greater clarity and increased sharpness, in some way this can make such prints look inferior. To my eye they begin to lack soul. The magic can so easily be taken out of an inkjet print with an over enthusiastic, inexperienced nudge of the clarity or sharpness sliders. Worse still, using too much of both.

In contrast, the kind of artistry it takes to print a darkroom exhibition silver print can only be acquired through lengthy and repeated practice. During this time a darkroom printer will have hit the proverbial wall many times over, until they realise there has to be another way. Should they use a glossier paper? No. Look for a stronger developer? No. Use a contrastier enlarger light source? No. Respect for the limitations of the medium – i.e. exercising restraint – is often the key to creative success.

My approach to the conundrum of expressive printing is to embrace the notion that it takes time. It's a gradual, wonderfully self-nurturing process, in which we aren't just learning to print, we are willing to learn from the print. For this we need to print as much as we possibly can, to study and mull over the results. We need to understand that there are no failures. Time spent looking at and handling our prints, and those made by others, is time well spent.

I like to think of printing as a reflective process, in which I am trying to create something transmutable rather than an image that is merely transmitted by light.

▣ Herma Transfer glue roller and Herma Transarol clear print corners available from Fotospeed.com

▣ Eddie Ephraums: envisagebooks.co.uk



Creative space...

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WRITING FOR PHOTOGRAPHERS | ELIZABETH ROBERTS & EDDIE EPHRAUMS

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TECHNIQUE

All images © Lee Frost



A black and white photograph of a tulip bud and its stem on a textured surface. The tulip bud is dark and pointed, with its stem extending towards the bottom left. The background is a light, textured surface, possibly paper or fabric, with a large, curved, light-colored shape in the upper left corner.

EXPOSURE AND METERING

Part Two

If you want to master exposure fully then you need to understand how your camera's sensor records tonal information – and what you can do to record as much of it as possible. **Lee Frost** explains.

In the first instalment of this exposure tutorial (see *B+W* 183) I looked at how camera metering systems work, what kind of situations are likely to cause exposure error and how you can prevent that.

With digital imaging, however, there's another hugely important factor you need to consider when determining the 'correct' exposure for an image, and that's the way the sensor in your camera records tonal information.

Every time you take a photograph with your digital camera, light passes through the lens via the aperture and hits the sensor when the shutter opens. The pixels in the sensor convert that light into an electronic signal and the image is recorded. Within seconds you can then see the image you've captured on the camera's preview screen.

The preview image is great in terms of checking the composition of the shot and zooming in to make sure it's nice and sharp, but when it comes to assessing an image for optimum exposure, it does have its limitations. In bright sunlight, for example, your camera's preview screen isn't so easy to see, so you may be tempted to increase the exposure to make the image look brighter and overexpose the shot.

Another common scenario is that the camera's screen brightness has been set to maximum or minimum, usually by mistake, or set to Auto so it fluctuates with changing light levels, and exposures are falsely increased or reduced based on what you see on the screen. To avoid these problems, I set my DSLR's screen brightness manually



CIENFUEGOS, CUBA

Allowing the highlights to blow out is sometimes necessary when you are shooting in high contrast situations – but it's not a mistake, just a creative decision that has to be made.

Canon EOS 5D MKIII with 24-70mm zoom, 1/800sec at f/3.5, ISO 200

and leave it at the midway point.

A much more accurate way to assess the exposure of a shot is by checking the histogram – that funny little graph that accompanies each photograph you take.



CIENFUEGOS, CUBA

If the tonality is naturally dark, still expose to the right, then darken in post-processing – which is better than taking a shot that looks right on screen, as it will be underexposed.

Canon EOS 5D MKIII with 24-70mm zoom, 1/320sec at f/5, ISO 400

Chances are you rarely bother to look at it, never mind take notice of what it's telling you. But the histogram is more useful to you than the preview image because it shows you the distribution of tones in the digital file, from the darkest shadows on the far left to the brightest highlights on the far right.

The shape of the tonal graph and its position between the two extremes of the histogram also tells you a lot about the image – if it's high, medium or low contrast, if it consists mainly of light or dark tones, if it's predominantly mid-tones, if it's over or underexposed and so on.

'A much more accurate way to assess the exposure of a shot is by checking the histogram.'

EXPOSING TO THE RIGHT

The general rule when exposing a digital image is to make sure the tones fall within the extremes of the histogram. If they clip the far left then the darker shadow areas will come out black with no detail to recover and you'll get increased noise in the image when you lighten it. If they clip the far right of the histogram some highlights will blow out and record as white, with no detail or tone to recover during post-production.

Making sure that neither the shadows nor the highlights are clipped will give you an



HAVANA, CUBA

The sudden appearance of a large area of light or dark tone – in this case a crashing wave breaking against the sea wall – can throw the exposure out, so be aware of it when you are determining 'correct' exposure.

Canon EOS 5D MKIII with 70-200mm zoom, 1/320sec at f/11, ISO 400



NEAR SKOGAR, ICELAND

The whole point of shooting in Raw and exposing to the right is so that you capture the maximum amount of tonal information, which in turn gives you more creative options when it comes to post-processing.

Canon EOS 5D MKIII with 24-70mm zoom, 1/100sec at f/11, ISO 640

acceptable file to work on. However, if you want to record the maximum amount of tonal information possible, you need to use a technique known as exposing to the right.

This involves giving the image as much exposure as you can without clipping the highlights and is so named because when you do that, the tonal graph for the image shifts over to the right side of the histogram. Why do that? Simple – because the tonal values recorded by the sensor in a digital camera aren't distributed evenly across the histogram, but weighted towards the right (highlight) side of it.

To visualise and understand this, divide the histogram into five vertical columns of even width (your camera may do this for you automatically by putting vertical lines over the histogram). Half of the tonal values your sensor can record will fall in the final column on the right, which represents 20% of the total histogram. In the next column to the left the sensor records half as many tonal values; then half as many in the next column and again, and again, so that the 20% of the histogram over on the far right (the highlight side) contains 16x more tonal values than on the far left (the shadow side).

If the exposure you use for a shot



BEXHILL-ON-SEA, EAST SUSSEX

A scene like this, which comprises mostly light tones, should have a histogram biased to the right. Unfortunately, your camera is likely to underexpose to record the whites as mid tones, so you'll need to increase the exposure to compensate.

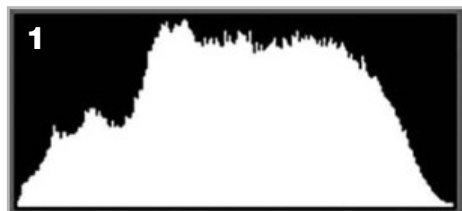
Canon EOS 5D MKIII with 17-40mm zoom, 1/400sec at f/10, ISO 400

produces a histogram where no tones fall in the right hand 20%, then you're recording half or less of the tonal values your camera's sensor is capable of capturing and problems with noise and posterisation are likely when you brighten up the image later. By exposing to the right, however, so the histogram falls in the brightest 20%, you're significantly increasing the number of tonal values in the image for that particular subject or scene and you'll have a much better file to work on.

EXPOSURE COMPENSATION

The easiest way to employ this technique is by taking a test shot at the exposure your camera thinks is correct then checking the histogram. If it's too far to the left, increase the exposure by 1/3 stop then reshoot. If you check the histogram you'll see that it has shifted over to the right a little. Repeat this until just before the highlights are clipped. If you enable the Highlight Warning in your camera's menu, you'll know when any highlights have been clipped because they will flash on the preview image to alert you of overexposure.

The amount by which you need to increase the exposure will depend on the situation. >



Histograms rarely look the same when you compare shots of different subjects and scenes because the tonality will be different in each case and this has a major influence on the shape of the histogram. In more extreme lighting situations you can end up with some very strange looking histograms, so don't panic – it doesn't necessarily mean you've done anything wrong!



1 Scenes that consist primarily of mid-tones have a histogram shaped like a hump.

2 Scenes that consist of mostly dark tones have a histogram biased to the left side.

3 Scenes that consist mainly of light tones have a histogram weighted to the right side.

You can still practise exposing to



the right with more extreme subjects, but obviously there's a limit to how far you can shift the histogram of a bright scene before highlight clipping occurs, and with darker scenes and subjects you wouldn't expect to get the histogram way over to the right, especially if there are any lighter tones in the shot, as those lighter tones would be grossly overexposed.



◀ Sometimes you will only need to dial-in +1/3 stop to achieve the optimum result, but in others you may end up at +2 stops.

If you're shooting scenic images that include sky you can also help yourself by using ND grad filters. Many photographers don't bother with ND grad filters these days, on the basis that they can sort the sky out later. However, because the sky is usually much brighter than the landscape, if you expose to the right without a grad on the lens you'll reach the point where the highlights are going to blow before you've shifted the rest of the histogram far enough to the right. By using an ND grad you bring the brightness of the sky closer to that of the landscape, so the histogram is bunched closer together and you can expose more to the right to record increased detail in the shadows, without blowing those precious highlights in the sky.

When you check your camera's preview screen, images shot by exposing to the right look overexposed and washed out. Your natural reaction will be to reduce the exposure then re-shoot, because the shot will look better on the preview screen, but you need to get into the habit of ignoring the preview image for exposure assessment and trusting the histogram instead as it's more informative.

Once the images are downloaded to your



KLAUSTUR, ICELAND

Exposing to the right isn't essential all the time, so don't get obsessive about it, especially when a scene has relatively even tonality and requires little editing.

Canon EOS 5D MKIII with 17-40mm zoom, 1/100sec at f/22, ISO 400

computer you can adjust the exposure to taste. I mainly use the Tone Curve control in Adobe Camera Raw (ACR) to get the

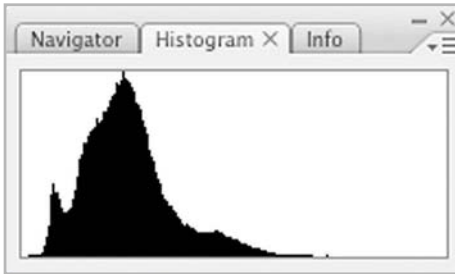


OUARZAZATE, MOROCCO

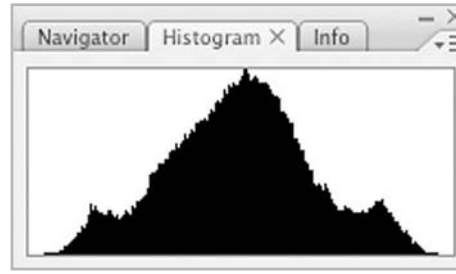
When you are faced with a high contrast subject like this, it doesn't take much exposure increase to blow the highlights.

Canon EOS 5D MKIII with 24-70mm zoom, 1/250sec at f/10, ISO 100

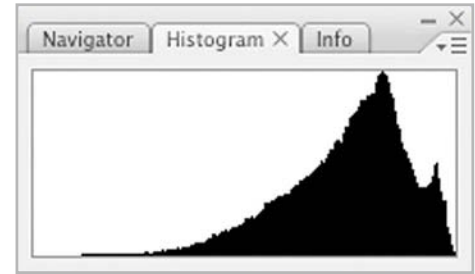
exposure and contrast as I want it after exposing to the right. It only takes a few seconds. This is not the same as rescuing



This is what the histogram for an underexposed image looks like – the tonal graph is pushed over to the left where there are fewer tonal values. If you took a shot like this and tried to rescue it, you'd have problems with noise.



Technically there is nothing wrong with this image or histogram – the tonal graph is central and neither the highlights nor the shadows have been clipped. If you saw this shot on the back of your camera, you'd probably be happy. However...



Exposing to the right will record far more tonal values in the Raw files than 'correctly' exposing it.

This is what the image will look like if you do – overexposed and washed out. However, it's the best Raw file of the three!



a badly-exposed image – you're optimising image quality by exploiting technology, rather like using the zone system to produce a perfect negative.

Where digital photography is concerned, darkening an overexposed Raw file is far

preferable to lightening one that's been underexposed – providing you don't overexpose so much that the highlights blow out. Should you stick to this technique religiously? That depends on the type of subjects you photograph and how fussy

you are. I certainly don't. I like to shoot in extreme lighting and sometimes it just isn't possible to avoid clipping the shadows or highlights – or both. When shooting into the light, for example, you'd expect some highlight clipping, and reducing the exposure to avoid that will usually cause the shadows to block up, which may be less desirable than allowing the brighter highlights to blow out. Or you may simply not have the time to play around with exposure – it's a case of grabbing the shot or missing the opportunity. In those situations you have to make a creative decision on the spot and expose accordingly. I don't mind blown highlights or blocked shadows if it suits the scene, as you can see from some of the images used to illustrate this article.

In most shooting situations, however, when you want to squeeze the very best out of your camera's digital sensor, exposing to the right is an excellent technique to use. By maximising the amount of tonal data recorded you not only achieve optimum image quality, but you also give yourself more options when it comes to processing the Raw file and converting it to black & white. If image quality is compromised by inaccurate exposure, those options are more limited, which means your creativity is also limited.



CHEFCHAOUEN, MOROCCO

The dynamic range of digital sensors is improving all the time. This means that problems with shadow noise will be all but eliminated, and eventually exposing to the right will no longer be necessary because shadow detail can be recovered during post-production.

Canon EOS 5DS with 24-70mm zoom, 1/1000sec at f/8, ISO 400

PHOTO PROJECT 29:

ABROAD IN BRITAIN

A great alternative to travelling overseas over the next year is to seek out the more exotic aspects of your own local area. **Tim Daly** shows you how to plan a passport-free photography project.

Hidden among the everyday and the familiar are those golden nugget-shaped ideas that are just waiting to be found. As a nation, we have a huge appetite for enriching ourselves with exotic things adopted and adapted from our overseas travels, yet some things have become so embedded within our culture that

their origins have long been forgotten.

Rather than respond to locations in a purely pictorial manner, why not check out the underlying history to see if this provides you with a different angle? You may unearth some startling facts that drive you to make very different work than before.

A great place to start is to explore the

excellent Jonathan Meades' *Abroad in Britain* series on his Collection DVD, where the writer and broadcaster takes you through some of his hidden stories and is a great example of the impact research can have on visual storytelling.

If you are bored with visiting the same old locations, why not consider one of the following themes?

INSPIRATIONAL QUOTE

'The eye and the brain react to the foreign, so when you are shooting in the same place for a long time, you really have to push yourself beyond autopilot'

– David Burnett, Contact Press Images.

SECTION 1:
THEME IDEAS

Pick a place or an area that you have a connection with and do a bit of research and legwork to establish any underpinning history that might prompt a new project. Consider one of these themes as your starting point.

1 THE MODERNIST STYLE

Each European country has its own indigenous style of folk architecture, think of the gingerbread-style timber frames found in Alsace, France, and in nearby Germany. However, the modernist style and its various incarnations from the elegant lines of the Bauhaus to the Brutalist fascination with cast concrete, as this example shows, are very much across Europe and the UK. Either end of the modernist spectrum is worth exploring. Both are rich in texture and atmospheric details.

For inspiration, check out the work of photographer Alexander Gronsky through his book *Pastoral: Moscow Suburbs*, showing everyday life continuing against the backdrop of high-rise city ghettos. For those interested in a digital montage response, look at the fantastic creations of Filip Dujardin and his book *Fictions*. Making composites from many different sources, Dujardin's images really stop you in your tracks.



All images © Tim Daly



2 THE HIGH-TECH CITY

While we think of the astonishing speed of construction of Middle Eastern cities like Dubai, there are in fact high-tech clusters of new architecture much closer to home. Cities such as Manchester, Birmingham and Liverpool all have ongoing construction projects that will change their skylines forever, so now is a good time to create a snapshot in time.

Do your research beforehand to find out if there are any innovative building systems being used, such as the futuristic modular Boxpark in London, no doubt inspired by the shipping container villages designed by Tempohousing in the Netherlands.

Your subjects don't have to be epic in scale either, try searching for the Tiny House Movement and see what you find!



3 POST-CONFLICT LANDSCAPE

Although the term post-conflict has emerged in recent times, the legacy of most modern wars has created a very visible aftermath in the landscape. All around Britain's coast is evidence of defence buildings and gun emplacements, and within some areas of northern France are fields which are modulated by trench warfare and battles.

For this kind of project, you'll need to do extensive research, perhaps linking up with local history groups and national archives to identify good places for your shoots. To see an example of a recently discovered project, check out photographer Henning Rogge's evocative study of bomb craters, called *Natural Memory*.



4 THE TRANSPLANTED TOWN

Across the UK are substantial examples of how the exotic proved irresistible to wealthy landowners. The most complete example of a transplanted settlement is Portmeirion in north Wales. Constructed with the remnants and fragments from demolished buildings and rumoured to be inspired by the Italian resort of Portofino, it was built by Clough Williams-Ellis between 1925 and 1977.

Set on a spectacular hillside above the river Dwyrdd, the village is an excellent place to shoot, providing you with a wide range of subjects. High season is a tricky time if you want to avoid people, so early and late season can be worth a look. There's even a hotel and self-catering accommodation within the village, so you can really embed yourself in the atmosphere of the place.



5 THE LOWLAND FENS

At the eastern edge of England are the low-lying areas of Lincolnshire, Cambridgeshire and Norfolk. Like areas of the Netherlands, the Fens have been mostly reclaimed from marshy, intertidal zones, leaving a wonderfully flat landscape brimming with wildlife

and agriculture, as this example shows.

Criss-crossed by a network of drains and cuts, and protected by pumps and sluices, the Fens can provide a fantastic subject for a photography project. If you are drawn to the landscape, consider documenting the Fen islands – those land settlements

that exist above sea level. If industrial architecture is your thing, try cataloguing some of the 286 pumping stations.

Check out Victorian photographer PH Emerson's *Pictures from Life in Field and Fen* (1887) for some inspiring examples of his romantic, pictorial style.

SECTION 2: FOLLIES AND FACADES

Capturing urban and industrial ruins is a fascinating theme, but why not consider earlier examples?



GOTHIC SPLENDOUR

The garden building or Wendy house is now a familiar sight across the UK, but finding early examples of outdoor structures can be a rewarding project too. The excellent Painshill Park near Cobham in Surrey has many unusual outdoor buildings, like the gothic temple shown in this example.

Created in the mid-18th century and only really renovated in the last 30 years, the park has many unusual buildings found within a traditional landscaped setting. Similar structures can be found in Staunton Country Park, Hampshire, and for the most bizarre of all check out the Dunmore Pineapple in Falkirk.



THE DELIBERATE RUIN

A different kind of outdoor folly is the building designed as a deliberate ruin, as this example shows. The hunger for sham ruined buildings was fuelled by the growing fascination with Roman and Greek relics while on the Grand Tour – a kind of overseas cultural gap year for the wealthy classes before the advent of mass tourism.

There are many similarities between the Grand Tour and our modern experience of urban ruins, especially in access to the unprotected, unrestored aftermath of a culture long gone. Consequently, many follies were built as ruined spaces that now provide a great project theme. Check out the deliberately ruined Wimpole's Folly in Cambridgeshire or the castle built as a ruin in Hagley Park in Worcestershire.



THE BRICOLAGE

Since the 1980s, a much more complex use of pastiche (effectively copying bits and pieces of styles from lots of different sources to create a collage-type result) came into being, as this example shows. This bricolage style was known as postmodernism and sometimes a crude variant of which was employed in financial districts across the globe.

For a savagely funny take on the built environment check Will Self's excellent book *Sore Sites*, which may prompt you to think and perhaps make a visual response to one of his targets.

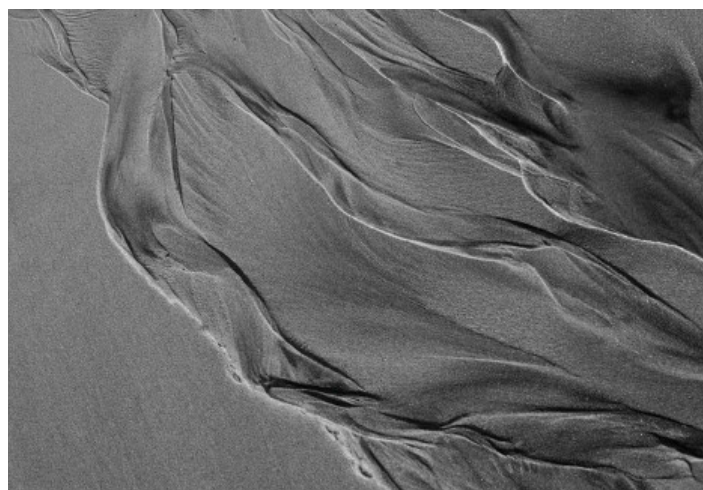
SECTION 3: WEATHER ON THE COAST

If you think differently about shooting your nearest coastal resort, it might prompt you to visit in less than perfect weather conditions.



STORMY SEAS

There's a great tradition in British picture postcards for images of stormy seas and other extreme weather events, but this has been eclipsed of late by our preference for the sunset and the good weather selfie. When you are next on the coast, why not try to shoot when the weather is bad or just about to get worse, as this evocative shot of Llandudno shows? Aim to get a sweep of the landscape in shot (this was taken from the pier looking back into the town), any light atmosphere that conveys the elements is to be included too.



TIDES AND SHAPES

The infinite patterns created by tidal flows can be an easy source of inspiration if you enjoy shooting natural forms on your local beach. Wait for the tide to go out and trace the nearest area where a stream empties on to the beach. If you've got great low-lying afternoon light, you'll find infinite patterns shaped by the flow of water on the sand, a bit like short-lived fossils.



METEOROLOGICAL EVENTS

You don't have to be shooting in the Mojave desert to see great weather events in our skies – you just have to be ready when they appear. These rare forms of lenticular

clouds appeared when I was driving home one day in the summer – so I caught them with my cameraphone before they disappeared within minutes.

The strange shape of lenticular clouds, shaped into smooth forms by winds and currents, are what many believe to be the innocent source of some UFO sightings.



PROJECT OUTCOME

Aim to create a personal take on one of these themes, especially if it's a place that you've got a connection with. This unusually large fruit was taken on the south coast.

INSPIRATION

► PH Emerson on the National Media Museum's Flickr site
[flickr.com/photos/nationalmediamuseum/albums](https://www.flickr.com/photos/nationalmediamuseum/albums/)

► Henning Rogge's Natural Memory project
newyorker.com/tech/elements/slide-show-natural-memory-photography-craters

► alexandergronsky.com

► portmeirion-village.com

► tempohousing.com

All images © Lee Frost

I thought I was happy with my Canon EOS 5D MKIII. Actually, I am happy with my 5D MKIII, and have been since the day I bought it three years ago. But there's an elephant in the room. It's called the EOS 5DS, and it's keeping me awake at night.

The problem is that the EOS 5DS takes everything that's good about the 5D MKIII – robust, weatherproof magnesium alloy body, superb 61-point autofocus, fantastic metering, excellent control layout, easy to navigate menus – then throws in some awesome upgrades that are impossible to ignore.

Top of the list is a full-frame CMOS sensor packed with 50.6Mp, which makes the 5D MKIII's 22.4Mp suddenly seem quite lame. The output size of a 5DS file is almost 75x50cm, which is more than double that of a 5D MKIII file. In film terms it's like switching from 35mm to medium-format. Genius! For professionals and serious enthusiasts who like to make big prints, the potential is great. You can interpolate smaller files and it's surprising how big they'll go before image quality becomes unacceptable, but the less you have to do this the better.

To allow a decent shooting and burst rate despite the increased resolution, the 5DS has dual Digic 6 processors (compared to the 5D MKIII's single Digic 5 processor – though the 5D MKIII manages 6fps compared to 5fps with the 5DS). The 5DS also boasts improved metering via a 150,000 pixel, 252 zone RGB+IR metering sensor, which makes it even less prone to exposure error, and you can shoot Raw images at reduced resolutions of 28 and 12.4Mp.



£3,199
(body only)

CANON EOS 5DS R

With a resolution topping 50 megapixels, the latest full-frame camera from Canon is in a class of its own. **Lee Frost** falls in love.

Cameras of this resolution need to be used very carefully if you're to get the best from them. The slightest hint of shake will show when you blow up the images to 100%. With this in mind, Canon have strengthened the baseplate and tripod mount of the 5DS so you can really clamp it down on your tripod head so it doesn't

budge. They've also added a shutter release delay option to the mirror lock, which means that with a single press of the shutter button (ideally via a remote release) the mirror lifts and locks, then after the chosen delay (1/8, 1/4, 1/2 or 1 sec) the exposure is made. The delay is intended to allow any vibrations to dissipate before the shot is

taken. A cam also slows down mirror movement to reduce the 'slap' you normally get when it lifts. This makes the camera quieter in use and the mirror damping feels better when you shoot handheld, though initially it sounds and feels strange.

If you do handheld, make sure your stance is stable and use a faster shutter speed than normal. The image stabilisation used in many lenses will help, but it's worth conducting some tests to see how far you can

EOS 5DS OR EOS 5DS R?

There are two versions of the 5DS. The one used for this review was the 5DS R. It's exactly the same as the 5DS in all respects except one – it has a low pass cancelling filter on the sensor which costs you £200 extra (the 5DS retails at £2,999).

The low pass filter prevents moiré patterns, which often occur in areas where there are fine repeated patterns, such as the weave in clothing, and appear as weird wavy lines in your images. It does this by softening the image slightly, so if you remove or cancel it you get a sharper image.

The 5DS R does produce slightly sharper results than the 5DS, but in doing so becomes more prone to moiré patterns – which are almost impossible to get rid of. You can also sharpen 5DS images to match the quality of the 5DS R, so in my opinion I'd save the £200 difference, buy a 5DS and learn how to sharpen – though the results are so good you really don't need to.



ONE NEW CHANGE, LONDON

The metering system on the 5DS R performs flawlessly in the trickiest situations, making exposure error almost a thing of the past.

Canon EOS 5DS R with 24-70mm f/4 zoom, 1/60sec at f/8, ISO 100

drop the shutter speed with different lenses before shake starts to creep in.

Canon recommend using their own lenses launched in the last four years. I tested the 5DS R using my own Canon L-series 16-35mm f/4 IS, 24-70mm f/4 IS and 70-300mm f/4-5.6 IS and in all cases the results were superb. Images are crisp and punchy, and even enlarged to 100% that quality holds fast. I've never seen anything like it!

Of course, when you start overloading a sensor with so many more pixels, there are implications. The pixels are smaller so they have to work harder and this can result in increased noise and reduced dynamic range. The good news is those boffins at Canon seem to have both potential problems sussed. The dynamic range is fantastic up to ISO 3200 and so is noise control (at least as good as the 5D MKIII). Beyond that you expect a drop in image quality anyway. The native ISO range of the 5DS is only 100-6400 (expandable to 50-12800), whereas with the 5D MKIII it's 100-25600 (expandable to 50-102400). This has no doubt been done because noise is more of an issue at extreme ISOs with the



EMBANKMENT, LONDON
The 5DS R takes everything in its stride and turns out stunning results in all situations. I liked it so much that I bought one!
Canon EOS 5DS R with 24-70mm f/4 zoom, 1/60sec at f/8, ISO 100



- LIKES
- ▶ Build quality
 - ▶ Superb metering
 - ▶ Versatile and fast AF
 - ▶ Awesome image quality
 - ▶ Dynamic range at low ISO
 - ▶ Mirror lock-up delay options
 - ▶ Easy to use controls and menus

- DISLIKES
- ▶ Processing can be slow
 - ▶ Limited ISO range compared to 5D MKIII

TECHNICAL SPECIFICATIONS	
Effective Resolution	50.6Mp
Sensor	Full-frame (24 x 36mm) CMOS
Max Image Resolution	8688 x 5792 pixels
Image Processing	Dual Digic 6
ISO Range	100-6400 (expandable to 50-12800)
Viewfinder	Optical with 100% coverage
Shutter Speed Range	1/8000sec-30 seconds and Bulb
Flash Sync	1/200sec
Shooting Rate	5fps
Monitor	3.2in Clear View II TFT (1040k dots)
File Type	Raw + Jpeg
Size	152 x 116 x 76mm
Weight	845g

I've never seen such sharp, detailed images come out of a DSLR before.'

5DS compared to the 5D MKIII, but having tested it, I'd use the 5DS at all ISOs to 12800 and can't imagine a situation where that wouldn't be enough. Files from the 5DS are big! Raw files range in size from around 50-80Mb whereas

from the 5D MKIII they're under 30Mb. Processed Raw files saved as 16-bit Tiffs are around 300Mb each, compared to 120Mb for 5D MKIII Tiffs. Start adding layers and you'll be exceeding 500Mb per image. This means you need a computer with fast processors, plenty of Ram to handle the files and big hard drives to store them. External storage is cheap these days but if your computer is more than four or five years old, chances are you'll need an upgrade, so although the cost of the 5DS isn't going to be a bank-breaker, the extra investment you may need to get the best from it could well be!

VERDICT

Wow, what a camera! Canon have set a new standard in resolution and image quality with the launch of the 5DS. Other manufacturers will be chomping at the bit to better it, so we could be seeing some interesting new launches over the next year or two.

I love everything about the 5DS. It's well made, well balanced, durable, quick and easy to use, quiet, the metering is hard to fool (more so than the 5D MKIII) and the AF is both fast and accurate. As for the resolution, I've never seen such sharp, detailed images come out of a DSLR before. The quality is quite amazing, on a par with medium format cameras like the Pentax 645 Z. Dynamic range is excellent and noise well controlled at low ISO.

In a nutshell, there's nothing really to dislike about it and within a week of sending the test model back to Canon, I'd bought my own 5DS!

RATINGS	
▶ HANDLING	95%
▶ PERFORMANCE	96%
▶ SPECIFICATION	94%
▶ VALUE FOR MONEY	95%
95% OVERALL	

THE SMART GUIDE TO PHOTOGRAPHY

While experimenting with apps is fun, the stalwarts you are familiar with and know well are invaluable for everyday shooting – but when they upgrade, it can be unnerving. **Tim Clinch** reports on his favourites.

▶ timclinchphotography.com



88
B+W

As the number of mobile photography apps that I actually use, rather than review, decreases in size (I'm currently down to three, and having serious doubts about one of those), the news that a major upgrade to one of them brings the familiar chills down the spine.

The last Snapseed upgrade has proved to be pretty much a 100% success and is now, in my eyes, as good as it gets. If it can't be fixed, enhanced or improved in Snapseed, it probably didn't need doing in the first place.

Obviously, for printing and deadline reasons, this column is written in advance, so many of you will probably be familiar with this but, if you're not...may I introduce you to the all singing, all dancing Hipstamatic 300. Yes, my other app of choice, Hipstamatic, has had a serious, major upgrade. And (long pause) it's pretty good.

Possibly I'm fond of Hipstamatic because it's the app that started my mobile photography off all that time ago but, equally possibly, I like it because it's always been good. The filter and lens combinations that they provide have always been neat and snappy to apply and use, and some combinations have become fail-safe.

Should you wish to, you can still shoot using the old-school Classic mode, but the biggest, most obvious and most welcome change is that you are no longer restricted to the square format. The new app now supports a really good range of aspect ratios from 1:1, through 5:4 and all the way to the excellent 16:9 widescreen.

The Pro mode also now gives you the option of controlling focus, white balance, exposure, shutter speed and ISO as well. When it comes to editing, the new Darkroom Suite offers around 20 adjustment tools and a nice set of new presets to play with.

So, overall, a great upgrade. Hipstamatic



have stuck to their quirky ways (the app is not easy to navigate and you do feel a slight sense of pride when you work out one of the new features!). They have lost none of their retro niche and, now that the inevitable bugs have been ironed out, I love it.

TOP TIP

I've written about this before in my other column, but it's such a brilliant tool for photographic storytelling that it's definitely worth another mention. It's writing, or lettering, or typography...call it what you will.

All photographic stories, like all great films, need their stars, their big guns, their Oscar winners. But, also like films, they need great supporting actors as well, and one of my best friends in the supporting actor category is the aforementioned lettering.

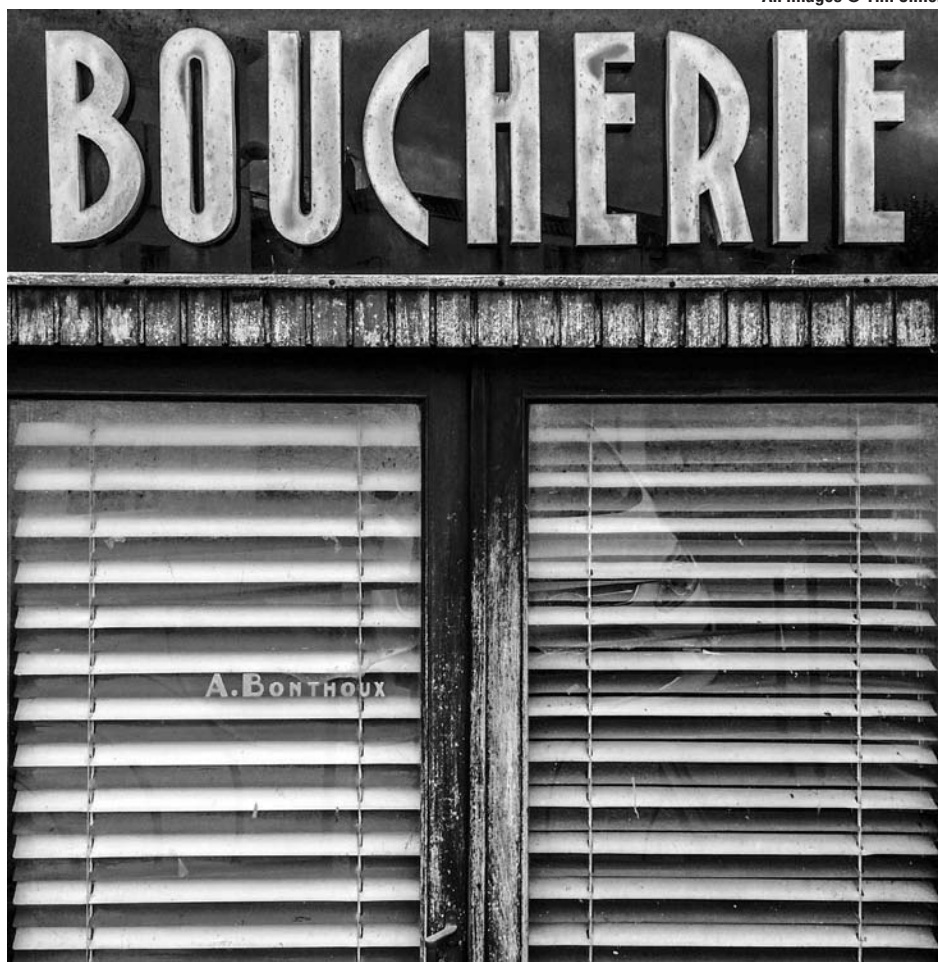
I find that almost anything with lettering on does two things. Firstly, it draws one's eye into the picture. Maybe it's because our brains are hardwired to read – anything written immediately makes us look. Even the number plate on the battered old grape-pickers van in Burgundy makes us take a second glance. It makes us spend a second or two more looking at the picture. That's all you need to capture your viewer's attention.

Secondly, it almost immediately gives the viewer a sense of place. Even if we don't understand the language – if it's written in Arabic, Cyrillic or Greek – it instantly helps us identify where the story is set. Especially if you are using your photo-stories online, people have a very short attention span and any help you can get, even if only for a few seconds, in holding that attention, can be invaluable.

The pictures this month illustrate this. All shot in France on a recent shoot for a new wine magazine, this line-up of supporting actors all put us instantly, fully and firmly in La Belle France.

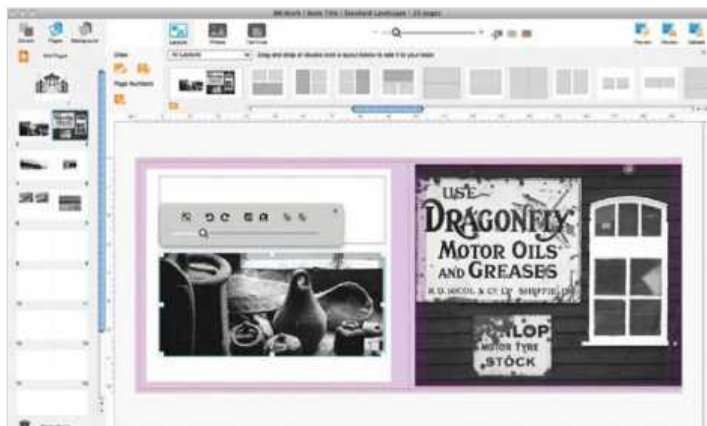
APP ALERT

Photomyne – Album Scanner. If you're anything like me, you probably have endless photo albums somewhere gathering dust that are taken out every few years and giggled over by the young people in your life (Wow...did you really wear clothes like that?). Well, this app is a really neat solution to digitising them. Simply hold your phone over the page you want to save and Photomyne instantly determines how many prints there are, auto-crops them and saves them into the album as separate pictures. Clever, easy to use and a reminder, for me, of just how bad a fashion decade the 70s really was! (Available from the app store £3.99).



CHECKOUT

Looking to create your own book of photos? With so many companies producing photo books it's never been easier to self-publish. **Daniel Calder** looks at six of the most popular options for putting your work in print.



BookWright is the downloadable software for designing books with Blurb.

BLURB

BEST FOR... *selling books*

At the forefront of the self-publishing industry, Blurb enables photographers to publish photo books in print and (for a small extra fee) convert them into digital versions for iPad and Kindle. Once published, copies can be sold via the Blurb Bookstore, Amazon or through Apple iBooks.

The online design program Blurb Bookify features a handsome, simplified workspace for quick, accurate results. The new Blurb BookWright software is downloaded to your computer and offers greater accuracy and control than the previous incarnation, with rulers and gridlines. The page layouts on Bookify and BookWright are surprisingly limited, although it's not too much of an issue as image and text boxes can be drawn up and placed exactly where you want them – it just requires a little time and skill. For the full design experience Adobe InDesign can be used, while Lightroom features a self-publishing tool powered by Blurb.

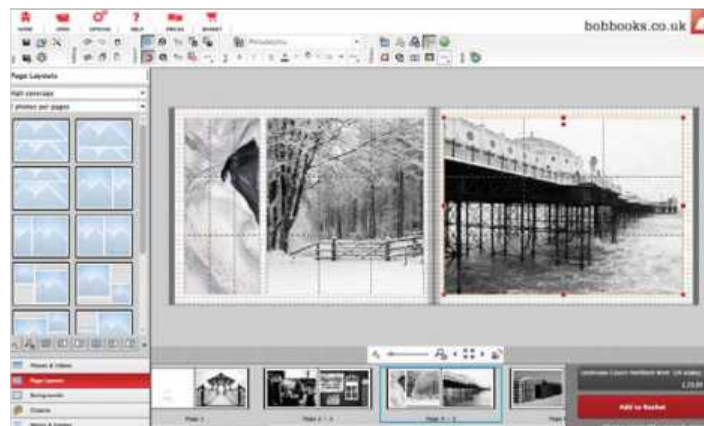
When it comes to book formats, Blurb Book concentrates on the most popular sizes, but the paper stock includes two great Proline papers created by Mohawk.



Blurb's online design program creates books quickly.

PRODUCT

- ▶ **Size options** 5 (2 landscape, 1 portrait, 2 square)
- ▶ **Paper options** 5 (Standard 118gsm, Premium Lustre 148gsm, Premium Matt 148gsm, Proline Uncoated 148gsm, Proline Pearl Photo 190gsm)
- ▶ **Cover options** 3 (softcover, hardcover, dust jacket)
- ▶ **Guide price** £30.65 (£1.53 per page) Standard landscape 25x20cm, hardcover, 190gsm paper, 20 pages
- ▶ **UK postage** £6.99
- ▶ **Contact** blurb.co.uk



Among the handful of ways to design with Bob Books, the downloadable software is most popular.

BOB BOOKS

BEST FOR... *added extras*

Bob Books brings a lot of added value to publishing photo books. The easy to navigate website makes it simple to pick the right book from three formats in a range of sizes from Small Landscape (19x15cm) to Large Landscape (38x29cm). All sizes are available in hardback, while four sizes are offered in paperback using Classic or Gloss-coated paper. Two 300gsm lay-flat photographic papers, lustre or gloss, are available in all sizes except the Large Portrait (28x35cm).

There are a number of ways to create a book, ranging from a simplified online program through to the more detailed downloadable

Bob Designer Software and finishing with the full creative control offered by Adobe InDesign (CS4 onwards). The drag and drop workspace of the Bob Designer Software is almost identical to Cewe's (see right).

Once your book

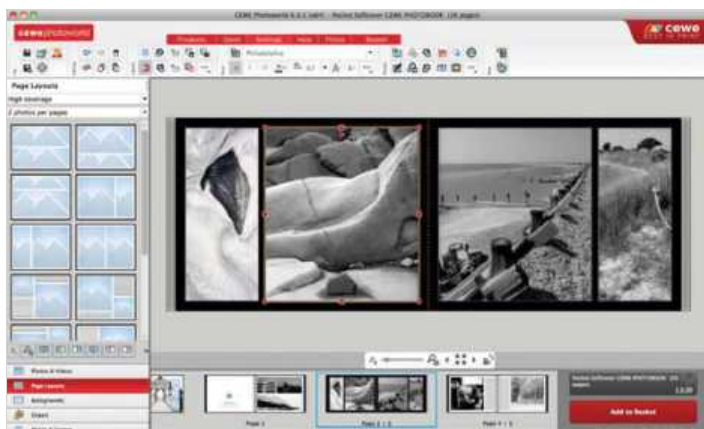


The online program simplifies book design without losing too many features.

be displayed or sold in the website's bookshop, with you keeping all the proceeds above the baseline price of publishing the book. A Book of the Month competition, Just Published filter and Bob's Top Picks provide ample chances for your book to get noticed.

PRODUCT

- ▶ **Size options** 7 (3 landscape, 2 portrait, 2 square)
- ▶ **Paper options** 5 (200gsm classic, 200gsm gloss-coated, 300gsm lustre photographic, 300gsm gloss photographic, 170gsm matte)
- ▶ **Cover options** 2 (softcover, hardcover)
- ▶ **Guide price** £45.99 (£1.76 per page) Landscape 28x21cm, hardcover, 300gsm gloss photographic, 26 pages
- ▶ **UK postage** £4.99 standard
- ▶ **Contact** bobbooks.co.uk



The downloadable software from Cewe features a host of design tools.

CEWE

BEST FOR...choice of papers

Alongside the typical landscape, portrait and square photo books, Cewe offers a 15x11cm Pocket softcover book and a 14x13cm Small booklet. The larger sizes usually offer a linen cover option, and the XXL Landscape book features a faux leather option as well as hard and soft covers.

Photographers are spoilt for choice with two heavyweight lay-flat papers and a triple coated true matte paper, which Cewe recommends for high-end photography. For a closer look you can order a free swatch of papers.

There's an online program to create simple books, or you can download software that provides a host of extra design tools. This features a drag and drop workspace surrounded by a plethora of icons. Layout designs are plentiful, if a little uninspiring. A software Assistant provides a handy shortcut by automatically sifting images into the number of pages you've chosen, all that's needed then is a little tinkering to fine-tune the results.

It's worth noting that all Cewe books come with a money-back guarantee if you're unhappy with the finished article.



Cewe's Assistant provides a fast way of getting your photos on to the pages of the book.

PRODUCT

- **Size options** 9 (3 landscape, 2 portrait, 2 square, small booklet, pocket)
- **Paper options** 5 (Standard 150-250gsm, Glossy 200gsm, Glossy Photographic, Premium Photographic, True Matte 170gsm)
- **Cover options** 5 (softcover, hardcover, booklet, linen, faux leather)
- **Guide price** £47.99 (£1.85 per page) Large landscape 21x28cm, hardcover, glossy photographic paper, 26 pages
- **UK postage** £4.25
- **Contact** photoworld.com



Mixbook offers some scrapbook-style page layouts.

MIXBOOK

BEST FOR...diverse page layouts

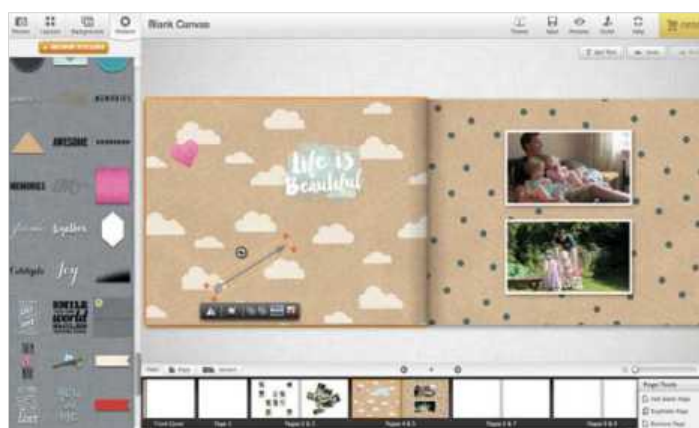
Mixbook boasts some attractive design tools that lean towards a scrapbook style of photo book. Many of the book themes look over-designed, but you can bypass this issue by starting with a blank book. The choice of book sizes and formats is pretty standard, but only the three square books and 11x8.5in landscape book are available with lay-flat photographic pages instead of standard paper.

The nicely ordered online workspace is a pleasure to use and great effort has gone into creating an elaborate range of page layouts. Some designs can accommodate 21 photos, which you won't find anywhere else. Though less relevant to many designers there's also some really usable background designs and clip art, which are fresh and up to date. Fonts are limited to 61 options but, just like the photos, you can add shadows, reflections, borders and transparency effects. Coupled with the ability to position, resize and rotate images, the Mixbook design tool is pretty powerful.

Price is one of the few downsides, even before the high charge of extra pages and the cost of import duty on books shipped from America.

PRODUCT

- **Size options** 7 (3 landscape, 1 portrait, 3 square)
- **Paper options** 2 (standard, lay-flat photographic)
- **Cover options** 4 (softcover, hardcover, dust jacket, premium leather with dust jacket)
- **Guide price** £39.99 (£2 per page) Classic Landscape 28x21.6cm, hardcover, lay-flat photographic paper, 20 pages)
- **UK postage** £4.99 economy
- **Contact** mixbook.com



The backgrounds and clip art of Mixbook share a contemporary look.



Photobox uses an online design program for creating books.

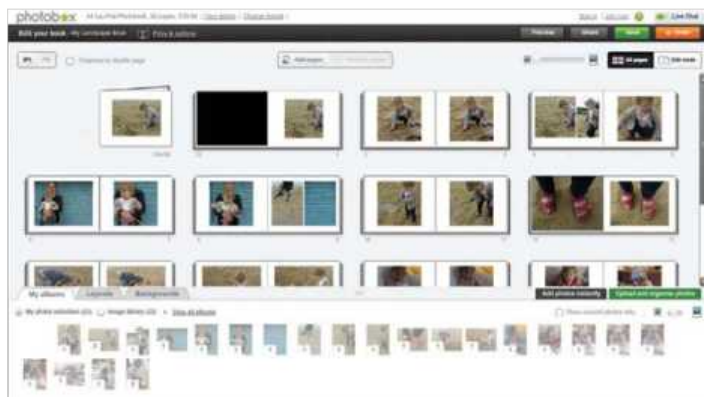
PHOTOBOX

BEST FOR...price

With such a diverse range of photo books, Photobox has something for everyone. From a soft fabric baby-safe book to a special occasion Premium Photobook with padded cover and presentation box, via a 9x7cm Minibook and a 22x15cm notebook-style journal printed on 115gsm vintage effect paper. There's also an array of different papers matched to specific books including 380gsm lay-flat photo paper.

Photobox relies on an online book designer. One very pleasant detail is how fast the images upload, and with the Instant Book feature you could conceivably have a book ready for printing within a minute or two. If you want to do more than just sequence some photographs you can create a book from scratch using the somewhat unimaginative layouts, or by adding, positioning and rotating image and text boxes yourself. A really useful shuffle icon allows you to rearrange the photos on a page or spread quickly.

Clip art and backgrounds are available to jazz up the pages, most of which are pretty dodgy although there are some nice plain colours to apply.



Images load incredibly quickly on Photobox.

PRODUCT

- **Size options** 7 (3 landscape, 1 portrait, 2 square, 22x15cm journal, minibook)
- **Paper options** 5 (standard, premium, glossy, 115gsm vintage style, matt 260gsm, lay flat photo 380gsm)
- **Cover options** 6 (softcover, hardcover, embossed, wood effect, premium padded, baby soft fabric cover)
- **Guide price** £39.99 (£1.53 per page) A4 28.8x22cm Lay Flat, Hardcover, 380gsm photo paper, 26 pages
- **UK postage** £4.29 standard
- **Contact** photobox.co.uk



The fantastic online software from Snapfish is fast and responsive.

SNAPFISH

BEST FOR...hassle-free design

In many ways Snapfish photo books are aimed at a consumer audience, but the fantastic online design software transcends some of the limitations.

Although there are a good variety of book sizes to choose from, including some smaller booklets and a couple of spiral-bound designs, the main limitation is the paper stock. All the books use a standard paper with the option of upgrading to a gloss finish, but only the 6x4in lay-flat booklet, 8x8in square, 8x11in portrait and 7x5in landscape products benefit from the premium 200gsm lay-flat photographic paper.

This drawback, however, is offset by the fast and responsive online software, which simplifies the design process without dumbing it down. The page layouts are really usable and can be cycled through rapidly, showing a preview of the page with your photos each time. As well as achieving fast results this ensures good alignment throughout. You can always move, stretch and rotate the images to tweak the design. The text options aren't quite as good, with only 24 fonts available, but the publishing price is very competitive.

PRODUCT

- **Size options** 10 (3 landscape, 1 portrait, 2 square, 2 flipbooks, 6x4in lay-flat booklet, 3x2in mini booklet)
- **Paper options** 3 (standard, gloss, 200gsm premium)
- **Cover options** 6 (softcover, hardcover, linen, leather, velvet, dust jacket, premier lay-flat)
- **Guide price** £31.99 (£1.60 per page) Large landscape 28x20.3cm, hardcover, glossy paper, 20 pages
- **UK postage** £3.99 standard
- **Contact** snapfish.co.uk



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Give me a call, what have you got to lose! I think you will be pleasantly surprised and it's great to have a chat!"



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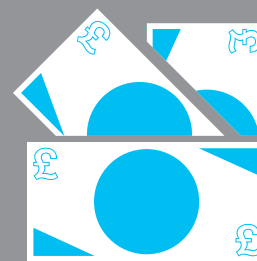
1. GET IN TOUCH

Just give Dale a call and have a chat. Or fill out our simple form at www.cameraworld.co.uk/used



2. GET COLLECTED

Pop it in the post or we can collect it when convenient*
*Dependant on value.



3. GET PAID

Take advantage of one of our super Trade-Up Offers, or just take the money and **ENJOY!**

A FORTNIGHT AT F/8

Whether you're using full on studio lighting or straightforward natural daylight, you have to know what you're doing, says **Tim Clinch**.

Yes, it's time to gen up on lighting for photography.

One of the (few) benefits of ageing (or becoming a grumpy old man, if you prefer) is the realisation that not only can I refuse to put up with stuff that annoys me without sounding arrogant (merely sounding old) but I can also, from time to time, say no to things.

One of the things that I'm constantly hearing these days is all this business of shooting with daylight. Don't get me

wrong. I love shooting with daylight and do it all the time. To quote my hero Irving Penn when asked why he didn't use electronic flash when shooting his masterful book *Worlds in a Small Room*, he replied, 'Because God lights things better than most photographers I know.'

I don't believe in a god myself,

but I'm with him on this and know what he means. I no longer use flash either. I shoot everything 99.9% of the time with available light. I used to travel everywhere with a big metal case of Elinchrom lighting – four flash heads, stands, softboxes, the whole kit and caboodle. Then, one day

around 10 years ago, faced with a situation that I thought might need a little help, I went to get the lights out only to find that there were three fairly large padlocks on the case and I had absolutely no idea where the keys were.

Rather than face the embarrassment of having to go and buy a hacksaw and, in front of a very important client, saw the locks off, I shot it with available light and they loved it. Put it down to experience,

'Lighting, proper photographic lighting, using electronic flash well, is a skill, a skill that has to be learned, over time.'



All images © Tim Clinch



or over-confidence, or bloody-mindedness on my part.

These days, especially in the world of food photography, I am constantly hearing people – most of the time people who are not professional photographers, but people who'd like to be – espousing the benefits of shooting with daylight. 'Oh, but I never use artificial light...it's so horrid. Daylight is soooo much nicer.'

I agree, but let's get one thing straight once and for all. Lighting is not using the on-camera flash on your shiny new DSLR. Lighting, proper photographic lighting, using electronic flash well, is a skill, a skill that has to be learned, over time. There are some masters of lighting out there producing some wonderful photography. With the best of them, you

wouldn't even know that they'd used flash. The pictures are just good. All those wannabe food photographers who 'only use daylight' do so because they don't know any other way.

To use daylight successfully you need to master it, to tame it and make it work for you. Instead of all those lights, these days I travel with an arsenal of reflectors and diffusers.

So dear readers, it's worth finding out about lighting. There are plenty of good tutorials out there on the internet. Check some of them out. I know that if I needed to I could light something well. It's a skill that I learned a long time ago that helps me use available light properly. And it also means that alongside old and grumpy, I could probably be filed under lazy as well.

WHAT TIM DID THIS MONTH

► Been in France on a big and rather enjoyable shoot for a new wine magazine. The two pictures this month both come from it and they illustrate two ways of shooting things. The first way is planning. I'd seen the groovy little 2CV van tootling around town and thought that it would look nice in front of the main building of the winery I was shooting. I organised it to be driven over and we tried it all sorts of ways until I got what I wanted.

► The second picture illustrates one of the reasons I love photography so much – the happy accident. I'd seen the lovely painted wall on my travels and knew it would make a great picture for the article I was illustrating. As I was standing there wondering how I could make the shot a bit more interesting, a vintage car rally wooshed through the town, resulting in this image which I rather like! For those of you interested, it's a 1960 Panhard Dyna PL17, and yes, I do wish it was mine...

► This month's photographer is my good friend Andrew Shaylor (shaylorphoto.com). He is a bloody good photographer and, as per the main text, a master of lighting (I suspect this is because way back at the dawn of time he used to assist me and I taught him all he knows. He would probably beg to differ). Mr Shaylor is constantly berating me and rolling his eyes at my sloppy habit of not taking lights with me, or even (heaven forbid) not using a tripod. Take a look at his beautiful portrait work. The vast majority of these are lit. And lit beautifully. Like I said, it's a skill.

60-SECOND EXPOSURE

He may have worked for blue-chip clients, but the biggest gamble for **Keith Moss** was turning his back on commercial and fashion work in favour of black & white street photography, as Tracy Hallett discovers.

I took up photography because...

It gave me a voice and soon became my way of expressing myself. Through this medium I can say what I want to say, and if I have any ongoing issues I can often use my camera to tackle them.

Tell us about your favourite photographic themes.

My favourite genre is street photography – it's an area I've worked in for 28 years. Originally I earned a living from commercial and fashion commissions, but street photography was, and still is, what feeds my soul.

Name one item that every photographer should own.

I think a light meter is invaluable if you want a truly accurate exposure reading. Even today's super-sophisticated cameras can only provide reflective readings, which for me is not quite enough.

What's the biggest risk you have taken as a photographer?

I was a well-established commercial and fashion photographer, so I took a huge risk when I switched to teaching street photography. Thankfully it has paid off and I now run courses in some of Europe's most exciting cities, including a number of locations in the UK. The gamble was worth it because I get great pleasure from passing on my tips and tricks, and also from watching photographers develop and grow. Teaching is one of the most rewarding things I have ever done.

Which photographic habit do you wish you could shake?

At one time I used to say yes to jobs I knew I should be turning down, but I seem to have knocked this on the head now. There is nothing worse than doing a job when your heart and soul just isn't into it. Since I decided to



The Istanbul Shoemakers.

focus on running courses and workshops every day has been a real pleasure – I feel very lucky.

Who has been the greatest influence on your photography?

Most of my inspiration comes from the people I meet, the surroundings I'm in and the emotions I'm

feeling. As far as photographers are concerned, there is one artist that really stands out for me: Jeanloup Sieff. I stumbled across his work some time ago and was instantly struck by the connection he had with his subjects.

Tell us about a photographic opportunity you have missed.

Street photographers often miss opportunities because we are using the 'wrong' lens. Most of my work is shot using 35mm primes, so sometimes I can't get into the scene quickly enough before it vanishes altogether. Obviously you can anticipate some things, but I have missed plenty of pictures by not reacting quickly enough.

What has been your most embarrassing moment as a photographer?

Many years ago I was asked to take a group shot of various actors from Coronation Street and Emmerdale. I am terrible at remembering names, so when I needed to ask Johnny Briggs (who played Mike Baldwin in Corrie for 30 years) to move I simply pointed to him and said, 'You, the short one, please can you come to the front?' He replied, 'It's nice to work with people that flatter you!'



Street Portrait, Ancoats, Manchester.



Children of Balat, Istanbul.

'I get great pleasure from passing on my tips and tricks, and also from watching photographers develop and grow. Teaching is one of the most rewarding things I have ever done.'

Tell us your favourite photographic quote.

My mantra has always been, 'Belief is everything'.

What, in your opinion, is the greatest photographic discovery of all time?

The Nikon F (launched in 1959) was one of the first SLRs and its introduction changed the world of

photography forever. I'm proud to say that I own and use one.

What would you say to your younger self?

Don't let fear take over. Believe in yourself and don't listen to other people. Just do it.

Which characteristics do you need to become a photographer?

Resilience, confidence, drive, passion for your subject matter and a deep understanding of human beings. This last point applies to all genres of photography – because someone will be viewing your work, whether it's advertising, fashion or fine art.

Tell us one thing that most people don't know about you.

In the 1990s I came seventh in the World Championships for field target shooting.

What is your dream project?

I would love to spend three months living with a nomadic tribe in Mongolia, while capturing the experience with my camera. I have always been fascinated with their history and way of life.

What single thing would improve your photography?

More time to totally immerse myself in my own projects, without being pulled here, there

and everywhere by the demands of running a business.

If you hadn't become a photographer, what would you be doing right now?

One of my other great passions is food, so I guess I would be a chef.

PROFILE

Having spent the first part of his photographic career shooting campaigns for blue-chip clients (including the BBC, Laura Ashley and Unilever), Keith Moss decided to take the plunge and follow his passion for street photography. He now shares his tips and tricks with like-minded individuals via courses and workshops.

In 2013 Keith became an Ilford Partner, delivering masterclasses to lecturers, students and competition winners.

► To find out more about Keith's street photography courses visit foto-courses.co.uk or email info@keithmoss.co.uk.



Frankii Wilde on Location.

INSPIRATION



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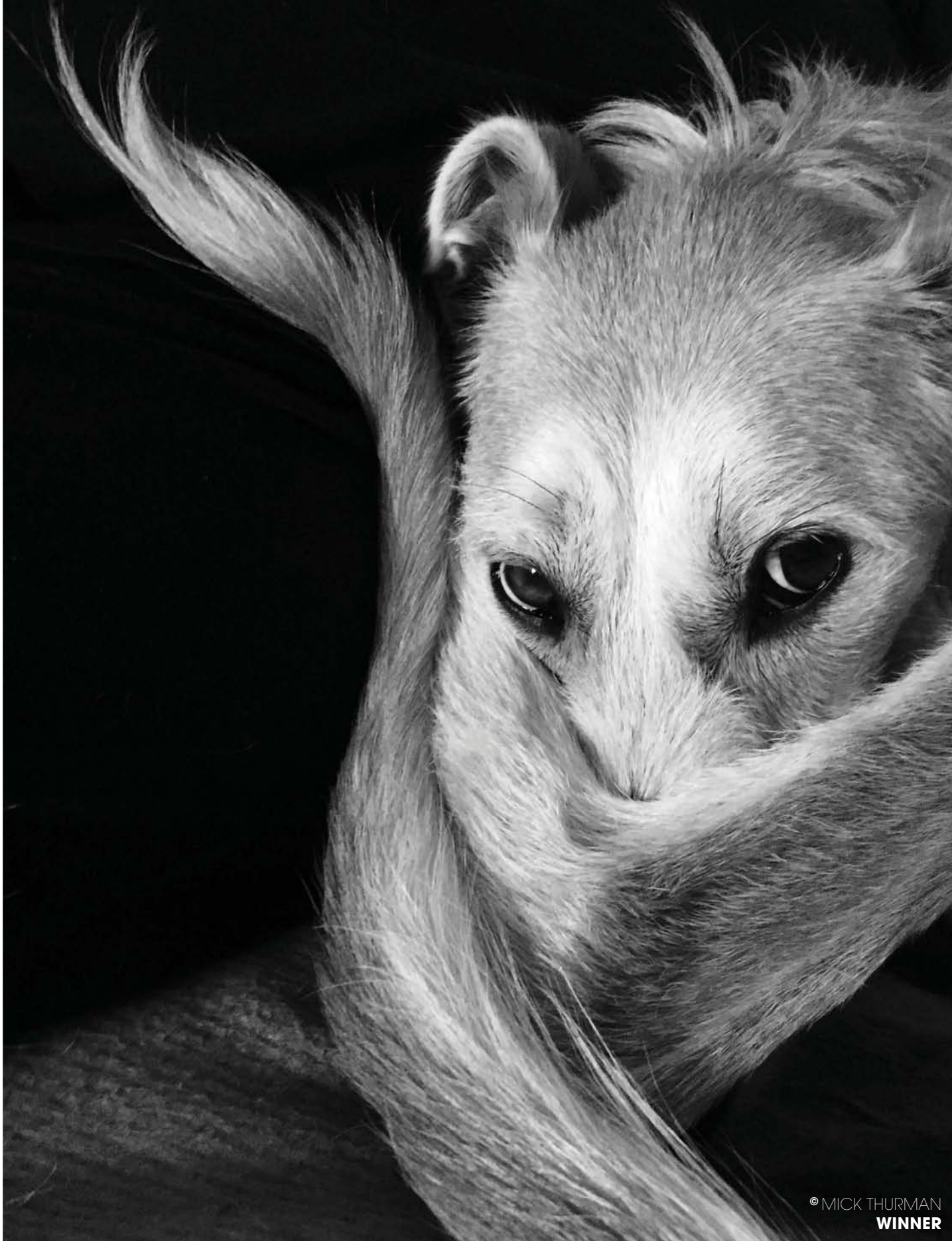
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email: elizabethr@thegmcgroup.com

Deputy Editor **Mark Bentley**

email: markbe@thegmcgroup.com

Assistant Editor **Anna Bonita Evans**

email: anna.evans@thegmcgroup.com

Designer **Toby Haigh**

ADVERTISING

Advertising Sales

Solomon Smith

tel: 01273 402823

email: solomon.smith@thegmcgroup.com

PUBLISHING

Publisher **Jonathan Grogan**

MARKETING

Marketing Executive **Anne Guillot**

tel: 01273 402 871

PRODUCTION

Production Manager **Jim Bulley**

Origination and ad design **GMC Repro**

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Subscriptions **Helen Christie**

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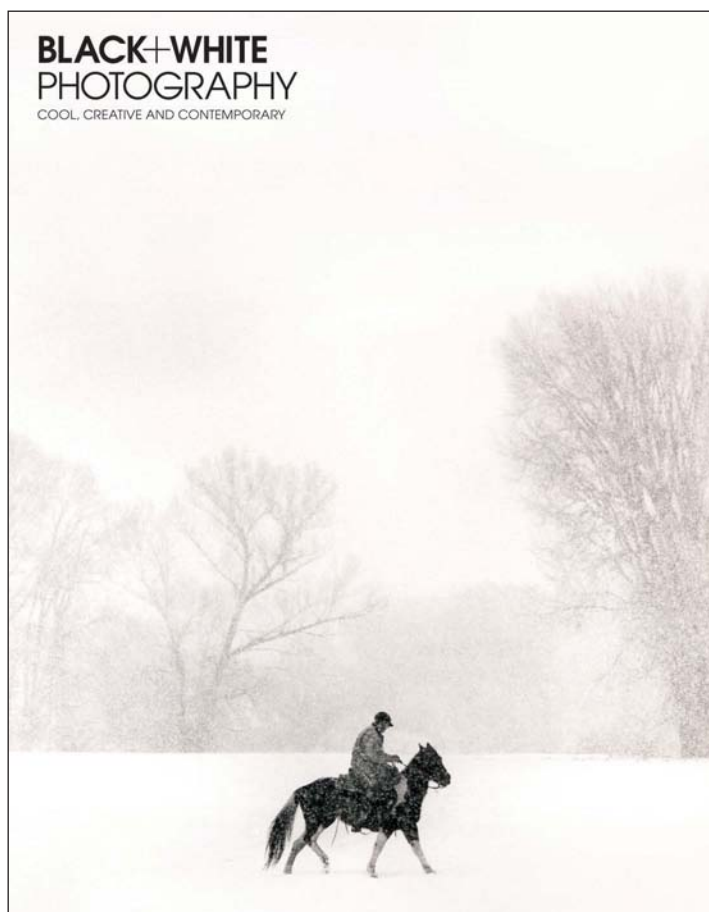
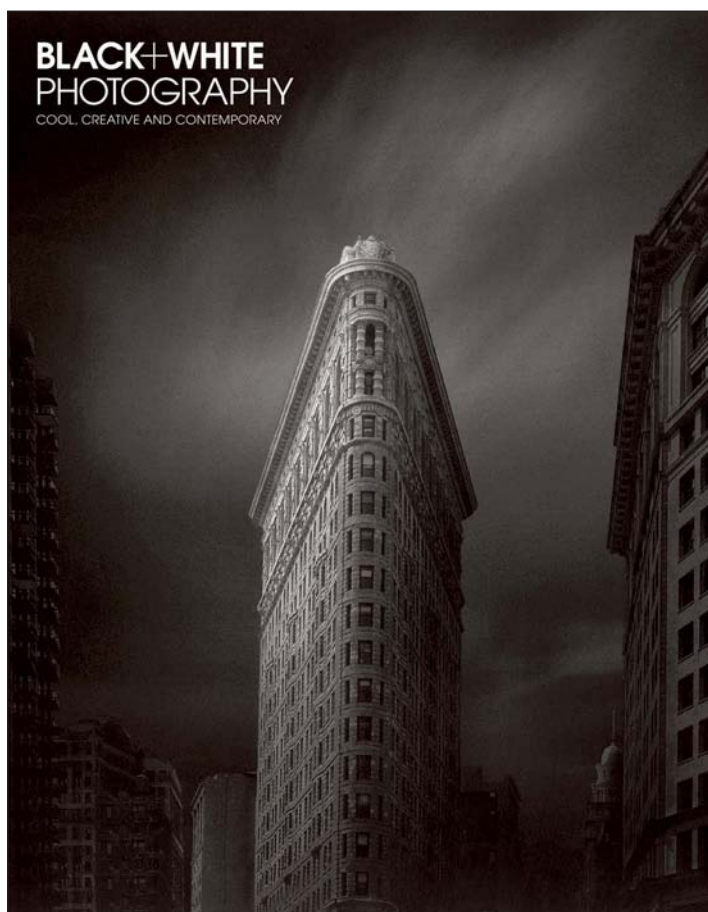
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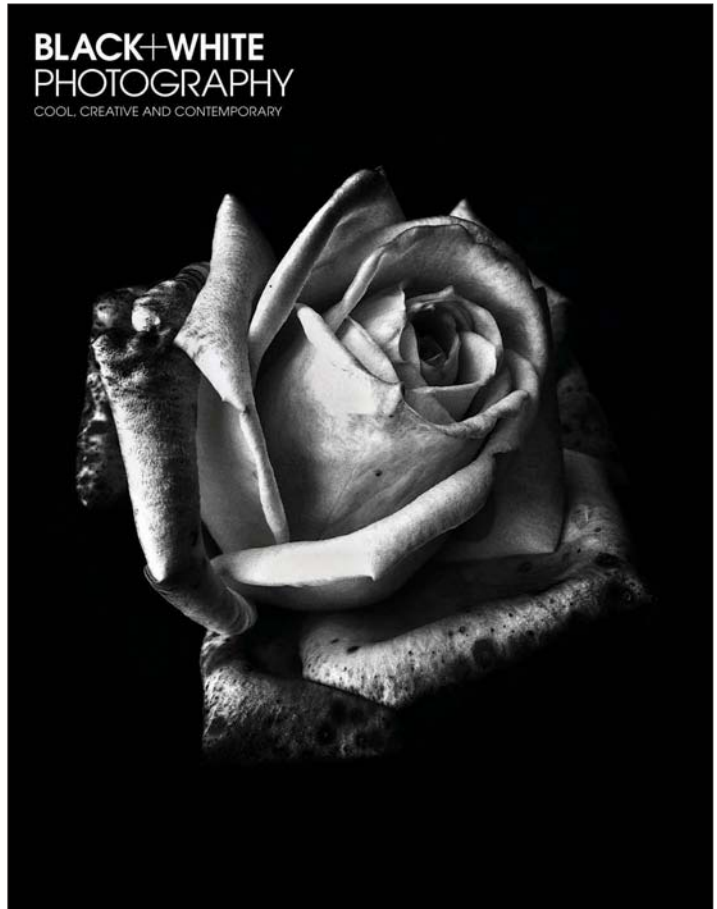
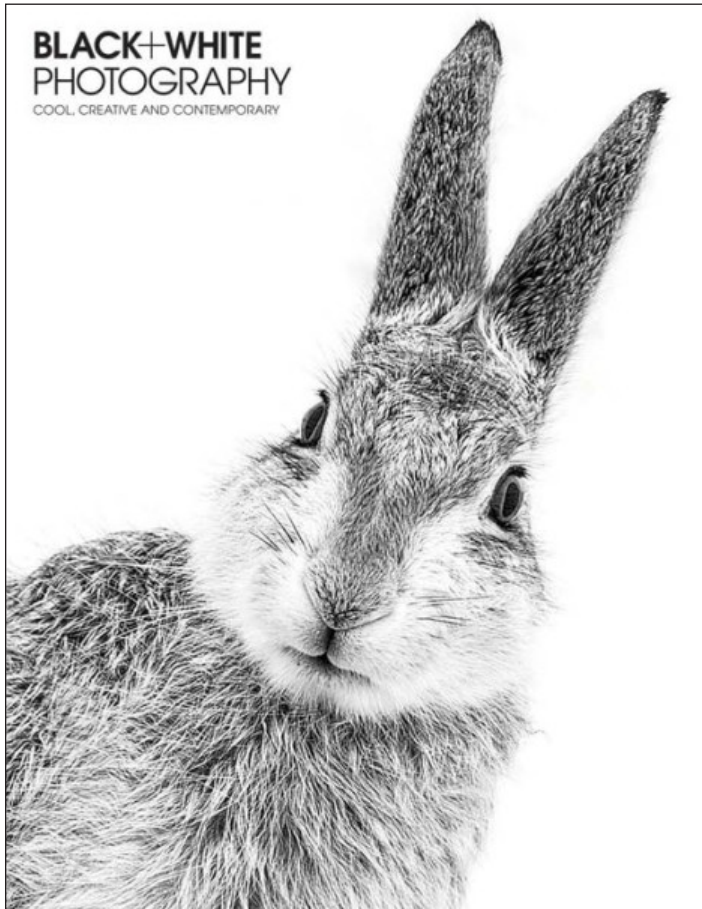
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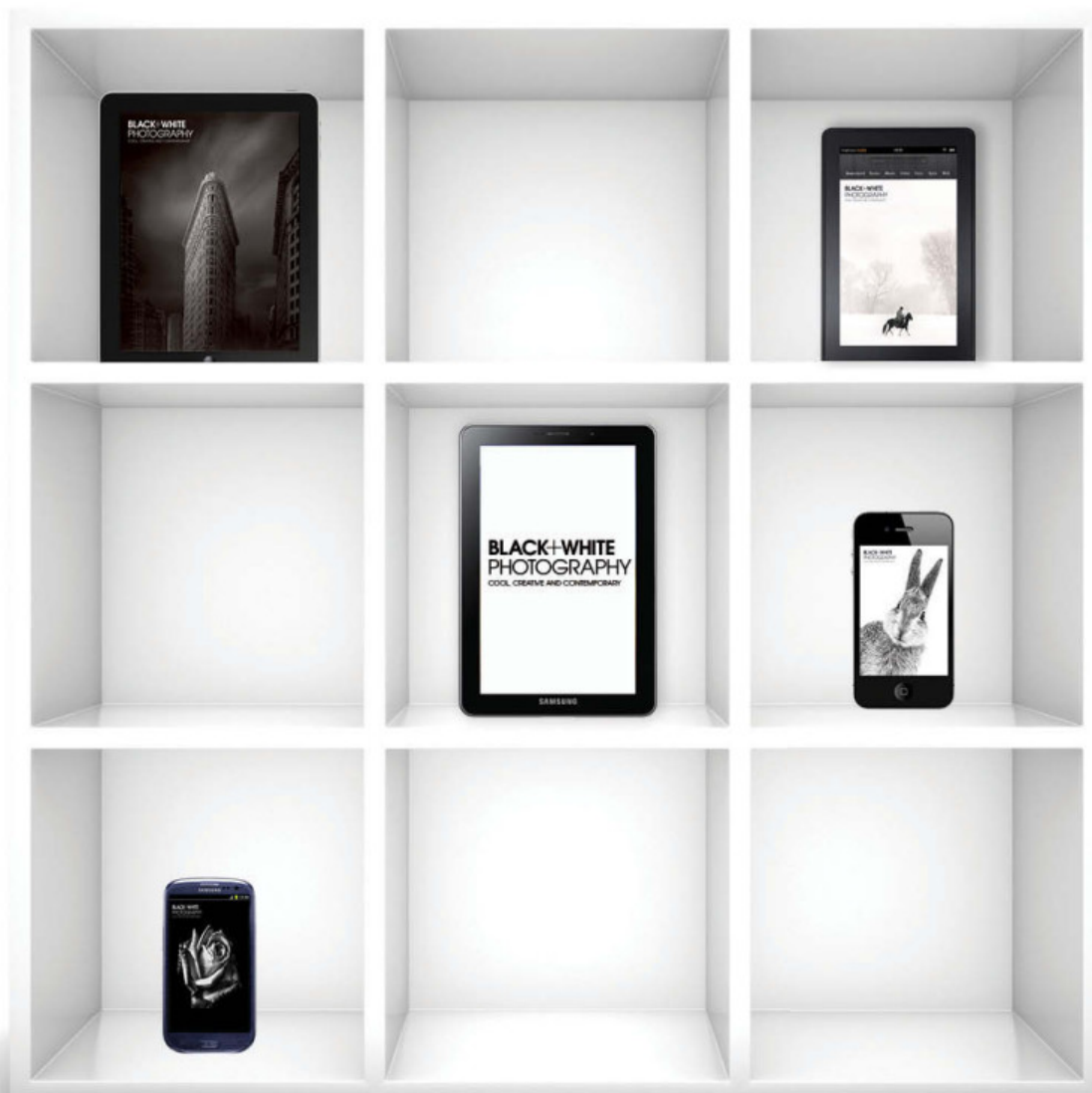
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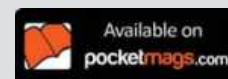
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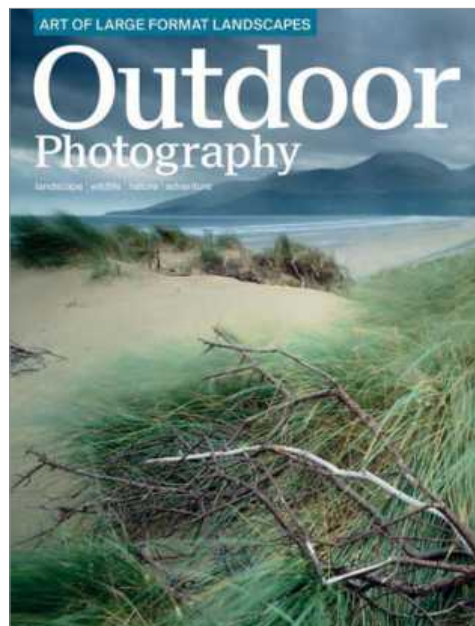
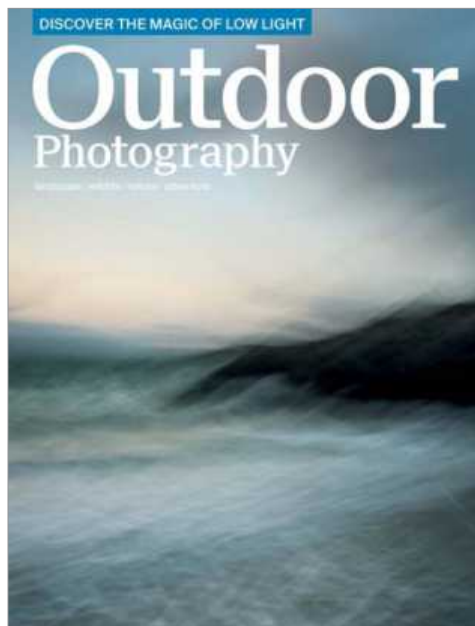
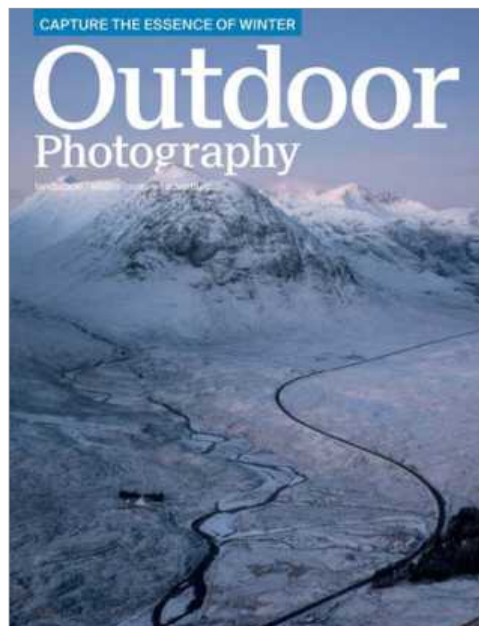
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35mm develop + CD	£8.00
Extra set of prints (order within 7 days)	£4.00
Film scan to CD or digital media	£7.00
120 develop only	£6.00
120 develop + print	£12.00
120 develop + print + CD	£15.00
120 develop + CD	£9.00
Extra set of prints (order within 7 days)	£4.00
Film scan to CD or digital media	£7.00

We also process Black and White Film! Please check our website or phone us for prices and turn around time



27 Rathbone Place London W1T 1JE
Tel: 020 7436 1015

44 Museum Street London WC1A 1LY
Tel: 020 7242 8681

www.apertureuk.com



Nikon 3.5cm f1.8 W-Nikkor.C (L39) with M Mount Adapter , Exc+++, £1190



Leica 24mm f2.8 Elmarit-M ASPH Silver + hood #3809xxx Uncommon in silver finish, Exc+++, £1790



Rolleiflex 3.5F (75mm Planar), Exc++, £850



Nikon SP with 3.5cm f1.8 W-Nikkor C - Limited Edition Set with original box, Mint-, £2490

Aperture is keen to acquire your quality Leica equipment. We are always looking for sought after cameras and lenses such as black paint M2, M3 and MP, 50mm f1 and f1.2 Noctilux, 35mm f1.4 Summilux, etc...! Selling your Leica equipment cannot be any easier at Aperture. We can give a very close estimate over the phone or an immediate fair offer on the spot. Payment is by BACS Transfer directly into your bank account (ID Required). We can also offer a commission sales service for higher value items of £1000 and above, for which the commission rate is 20%. For items of £2000 or higher, the rate is 17%. We constantly have customers waiting for top quality Leica cameras and lenses; you'll be amazed how quickly we can turn your equipment into cash!!

Please contact us on 020 7436 1015 if you require any assistance or further information

Aperture Camera Repairs

Aperture offers an in-house repair service for film cameras and lenses. We specialise in repairs to classic marques, such as Leica, Hasselblad, Rolleiflex and Nikon. We aim to provide a service with a rapid turnaround, usually within a week. All repair work carries a guarantee of six months.

Please contact us on 0207 436 1015 or 27@apertureuk.com

YOUR B+W

© Rachel Watson

LAST FRAME

Here at B+W we're looking out for some really stunning single images that just lend themselves to printing and mounting large scale. Each month one lucky winner will have their picture given this treatment by London's state of the art printing service, **theprintspace** – it could be you!

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B+W



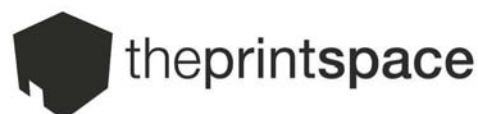
This month's lucky winner is Rachel Watson who wins a 20x20in print dry mounted on to Acrylic Reverse, which sandwiches the print between two sheets of Perspex for the ultimate high-end finish. Rachel can choose from a range of four digital C-type and seven fine art inkjet papers for printing.

NEXT MONTH

You can win a print dry mounted on to Foamex, an exceptional quality and highly rigid foamboard.

HOW TO ENTER

Send your hi-res image on a CD to: B+W Photography, Last Frame, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN



Find out more at
www.theprintspace.co.uk

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For more information contact Light and Land on:

T +44 1747 824727 E admin@lightandland.co.uk

www.lightandland.co.uk



SIGMA

3 Day Test Drive



Sigma has teamed up with a number of retailers throughout the UK to offer you a free three day 'test drive' of the latest Sigma digital cameras.

The range of Sigma cameras provides photographers with a tool to capture images with a jaw-dropping level of detail. Each of these cameras utilise a three-layer Foveon image sensor which is renowned for producing exceptional skin tones and a film-like quality. The sensor works by using three silicon-embedded layers of photo detectors and can efficiently reproduce colour more accurately, and offer sharper resolution, pixel for pixel, than any conventional image sensor.

The following retailers have committed to stock a selection of Sigma digital cameras and accessories. The latest range of Sigma cameras are available from these retailers to try for three days, free of charge.

This is a great opportunity for photographers to try out the Foveon based cameras and see for themselves how good they really are. Please contact one of the participating retailers for more information and availability to avoid disappointment.

Park Cameras

York Road, Victoria Business Park
Burgess Hill, RH15 9TT
Tel: 01444 237 070 | www.parkcameras.com

Clifton Cameras

28 Parsonage Street Dursley, GL11 4AA
Tel: 01453 548128 | www.cliftoncameras.co.uk

Park Cameras

53-54 Rathbone Place, London W1T 1JR
Tel: 01444 237 070 | www.parkcameras.com

London Camera Exchange

17 Sadler Gate, Derby, DE1 3NH
Tel: 01332 348 644 | www.lcegroup.co.uk

Ffordes Ltd

Kirk, Wester, Balblair, Beaulieu
Inverness-Shire, IV4 7BQ
Tel: 01463 783 850 | www.fffordes.com

Merchant City Cameras

7-11 Parnie Street, Glasgow G1 5RJ
Tel: 01415 526 823 | www.merchantcitycameras.com

D & P Photographic

76 High Street, Gosforth, NE3 1HB
Tel: 0191 213 0060 | www.newcastlecameras.com

Cambrian Photography

87-89 Abergele Road, Colwyn Bay, LL29 7SA
Tel: 01492 532 510 | www.cambrianphoto.co.uk



GOOD DESIGN AWARD 2014
GOLD AWARD

